



New York's
WPLJ, Scott
Shannon
Sweep
Billboard
Radio Awards
SEE PAGE 9

OCTOBER 28, 1995

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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SEE PAGE 93



MUSIC TO MY EARS



Don Henley Gauges The 'Miles' With Geffen Set

SEE PAGE 5

Famous To BMG In Global Shift

■ BY IRV LICHMAN

NEW YORK—Famous Music has
switched alignment in most global



markets to BMG Music Publishing,
after more than 60 years in which the
bulk of its sublicensing was repre-

(Continued on page 110)



SEE PAGE 77

Capitol's Garth Brooks Rides In On 'Fresh Horses'

■ BY MELINDA NEWMAN

NASHVILLE—As Garth Brooks
prepares for Capitol Nashville's Nov.

21 release of "Fresh
Horses," his first studio
album in two years, he
faces a country market
that is radically different
from the one in
which he made his debut
in 1989.

In fact, in the two
years since his last al-
bum—the pause was
punctuated by a greatest-hits collection
and a special compilation for
McDonald's—

country's ranks
have swelled.
Close to 30 of
the 75 positions on Billboard's Hot
Country Singles & Tracks chart are
occupied by artists who have re-
leased their debut albums since



BROOKS

1989's "In Pieces" came out.

Although he wonders if he's stayed
away too long from a market that de-
mands a release from an artist every
year, Brooks says the
time away from the
studio and the road has
done him good. "I'm
writing more now than
ever," he says. "I
haven't written this
much since 1987 or
1988, before I got
signed."

His refreshed spirit
shows on "Fresh Horses," produced
by Allen Reynolds. Brooks
coined the term
"garage country" to describe
the new al-
bum's sound—a high-energy,
stripped-down, take-no-prisoners
approach.

(Continued on page 27)

Diverse Acts, Indie Labels Discover Freedom In Philly

■ BY DAN DeLUCA

PHILADELPHIA—In this city of
neighborhoods, the music comes
from all corners.

It is diversity in
spectrum of a full
range of new
artists and a
healthy infrastruc-
ture to support
them.

Unlike when
Kenny Gamble and
Leon Huff's Phil-
adelphia International label was the
home of Philly soul in the '70s, or
when the Hooters, Robert Hazard,
and Tommy Connell & the Young

Rumblers made the city a main-
stream rock outpost in the '80s,
Philadelphia's current sound is di-
verse as the population of the na-
tion's fifth-largest
city.

The Philly
palette offers the
indie-rock psy-
chedelic skiffle of
the Strapping
Fieldhands; the
organic hip-hop of
the Roots; the
singer-songwriter

stylings of June Rich and Ben
Arnold; the acid jazz and techno-
trance of DJs King Britt and Josh
(Continued on page 114)



Seger Creates A 'Mystery' For Capitol

■ BY MELINDA NEWMAN

NEW YORK—There are several
questions surrounding "It's A Mys-
tery." Bob Seger & the Silver Bullet



SEGER

Band's first studio album in four
years. Will Seger accompany the
Tuesday (24) release with his first
tour in almost 10 years? Will this be
his last record for Capitol Records,
his home for more than two decades?

Seger talked to Billboard about
such issues from his car phone on his
way to hand rehearsals.

"We're trying to maybe go on tour
in January, February, or March," he
says. "We don't have a drummer or
(Continued on page 102)

U.K.'s Nation Of 'Ethno-Techno'

■ BY DOMINIC PRIDE

LONDON—The multiracial makeup
of Britain in the '90s, itself a legacy of



SAVINRY



the nation's colonial past, is fueling a
fusion of musical styles that melds tra-
ditional ethnic sounds with modern
sampling techniques and a techno beat.

This heady brew sounds as if some-
(Continued on page 120)



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'Actual Miles': Henley Won't Go Quietly

In our apparent preference for legality over morality, our culture increasingly perceives no imperative but winning in the moment. Thus, we gamble against eternity while bending fundamental terms and beliefs to suit short-term aims.

As author Andrew Delbanco points out in his absorbing new book, "The Death of Satan: How Americans Have Lost The Sense of Evil" (Farrar, Straus and Giroux), the Hebrew word *Satan* in the Old Testament originally meant obstructer or adversary, but was translated during the third century by the Greeks into *diabolo* (from *dia-bolito*, to tear apart). In the Greek rendering of the New Testament, the devil became not a tempter but *satanas*, an enemy of God. Post-Renaissance English translations made him a paradoxical creature and then an ugly pest. "By 1900," writes Delbanco, "it was impossible to reattach the word 'satan' to its original sense (transgression, violation, trespass), because the target of the violation—God—was gone."

But in the '80s, the reckoning singer-songwriter Don Henley, "we all must answer for our own behavior. If our reply is with a code of convenience, that means the concept 'we're all in this together' has gone to hell."

Henley's sentiment neatly abridges the satanic, neo-exist scenario of "The Garden of Allah," the seven-minute suite that's one of his new songs (the others are the blues-rocker "You Don't Know Me At All" and Henley's reissue cover of Leonard Cohen's "Everybody Knows") on his forthcoming anthology album, "Actual Miles: Henley's Greatest Hits" (Geffen), due Nov. 21.

"The Garden of Allah" is a solo sequel to "Hotel California," notes Henley. "To give you an overview of the lyrics, the devil appears to be a young man—a writer, agent, whatever—who is tooting in the BMW through the San Fernando Valley (Calif.). Satan is frustrated because things have gotten so bad that even he is confounded. The weather, for instance, is so hot that it reminds him of his own dwelling place below, and he's sweating through his five-seamster suit. He realizes that the entire culture has lost its moral compass and that there is no longer any distinction between good and evil. Therefore, the devil's job has become obsolete. He waxes nostalgic about the good of days hanging out in Hollywood with F. Scott Fitzgerald and Aldous Huxley, alluding to the historic Garden of Allah."

A 3½-acre hotel complex of Spanish-style bungalows that once stood at 8150 Sunset Blvd., the Garden of Allah was built on the former estate of Russian silent-film actress/producer Alla Nazimova, a former concert violinist who abandoned music for the stage and screen. Known for her hair pins, highly stylized movie roles, Nazimova created a sanctuary along similar lines for her celebrity visitors, who included Errol Flynn, Gloria Swanson, Garbo, Greta, Talulah Bankhead, Robert Fennell, Dorothy Parker, and Leopold Stokowski. Nazimova was financially ruined in the Great Depression and died a year after her last movie, "Since You Went Away" (1944); following her death, a local bank assumed control of her retreat and, in the '50s, demolished it to build offices. But during its three-decade heyday, the Garden of Allah was the site of robberies, orgies, drunken rages, taste homecomings, bloody brawls, divorces, suicides, and murder.

Henley's ode to the uneasily spai is a churning rock drama built around Danny Kortchmar's forwarding lead guitar figures, Sheryl Crow's ill-boding backing vocals, and Vinnie Colaiuta's violent drums. Henley's voice is electrifyingly repressed during two spoken-word intervals in which he offers Beebeebub's lament, the fallen angel explaining his role as an expert witness in a recent court appearance. The problem is, Lucifer is too honest ("I'm a gun for hire, I'm a saint, I'm a liar... I can get you any result you like"), and what use is a devil who fails to deliver?

"I knew I had tapped into the zeitgeist," says Henley, laughing, "when I picked up The Los Angeles Times on the day we finished mixing the song and it had a big review of Delbanco's new book." "It's fascinating in how well such distancing themes fit within the highlights of Henley's solo work. Few songwriters since the '70s have made more adventurous use of modern studio hardware in expanding the topical/interpretive spectrum of popular music, yet Henley began as a small-town Texas country-rock drummer/singer who took up songwriting after reading Ralph Waldo Emerson's "Self-Reliance" and Henry David Thoreau's "Walden."

"It's likely," Henley admits, "that there's a running thread in all the songs on the album." These include "Thirty Laundry," "The Boys Of Summer," "All She Wants To Do Is Dance," "Not Enough Love In The World," "Sunset Grill," "The End Of The Innocence," "The Last Worthless Evening," "New York Minute," "I Will Not Go Quietly," and "The Heart Of The Matter." "I suppose," he says, "that all the songs touch on modern society's non-acceptance of any essential principles or beauty. Mr. Thoreau saw those things in the world around him, but when I put my pen to paper a little bit with him in his belief in rugged individualism, which I think we've all embraced at the sacrifice of a sense of community."

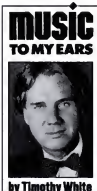
Henley nonetheless confesses his relief at being a "free agent" in the music community for the first time in his adult life, since "Actual Miles" fulfills his Geffen solo contract. Apart from lingering overseas tour commitments with the Eagles, he has no current recording obligations whatsoever. And the witty cover art for "Actual Miles," in which Henley portrays a polyester-clad auto salesman, is intended to underscore the "commodity mentality" he sees as life in music.

"It's a commentary," he says, "on how all the mergers and market-share obsessions in our business make artists feel like pork bellies, soybean farmers, or used cars."

Newly married and resettled in Dallas, with a baby on the way, Henley reaffirms his interest in a possible "joint record and documentary film on Texas rock music."

Meanwhile, he thinks that "You Don't Know Me At All" best expresses his ambivalence toward the rock industry to which he devoted "the first half of my life."

"The song is in the guise of a guy-grill breakup," he explains, "but it's really about our snip judgments of our neighbors. For instance, I didn't know I could write a song as heartfelt as 'The Heart Of The Matter,' so I'm touched when people send notes saying they got it much out of the experience as I did—cause I really learned from it. I want my child to grow up in a world that believes there's real evil out there, but also some good things yet to be discovered within each of us."



STRAWBERRIES ON A ROLL

Since changing ownership last year, Strawberries has invested in advanced point-of-sale and inventory replenishment systems that are expected to make the chain more competitive. Associate Editor David Jeffreys has the story. Page 63

MAKING WAVES AT RADIO SEMINAR

The recent Billboard/Airplay Monitor Radio Seminar featured animated sessions on a variety of concerns, including the rivalry between R&B and top 40/hi-tech outlets and the station-by-station press that shows no sign of ending soon. Page 93

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BY BILL L. HOLLAND

Com

An electronic sale would be subject to a mechanical royalty payment from labels to publishers and songwriters (*Billboard*, July 8).

Under the performance right bill's provisions, record labels would receive 50% of the royalty pool; featured artists would receive 45%, with background singers and instrumentalists each receiving 2.5% from either the American Federation of Musicians or the American Federation of Television and Radio Artists.

■ BY ANDRE FISCHER

Black music is at a crossroads. On one hand, it is selling records and creating a great deal of revenue, while, on the other hand, one genre of our musical culture is being blamed for some of the social ills in our communities.

To the black A&R executive, producer,

'It is not the record company's job to uphold our culture'

Andre Fischer is a producer and president of Defiance Entertainment

artist, and songwriter, it is not the record company's job to uphold our culture; it's ours. The responsibility lies with us, and it must be tempered by the needs of the communities in which we live. But we, as artisans, must also

The value of our heritage is not based upon the amount that someone will pay to buy a piece of it, but upon our appreciation of ourselves. Without the knowledge of self and how we fit in this world as African-Americans, our music is doomed to be perpetually misunderstood and taken for granted, even as it is emulated around the world.

Billboard Music Group



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November 14

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Warner, BMG Team On Latin Video Channel

■ BY DON JEFFREY

NEW YORK—Warner Music Group and BMG plan to take on MTV in Latin America with the launch of a 24-hour music video channel in mid-November.

Called YATV (after the Spanish word for "now"), the video channel will be transmitted via satellite to Mexico, Central and South America, and parts of the Caribbean.



GASNER

Warner and BMG are each one-third partners, along with HBO, a joint venture of Home Box Office, Warner Bros. Pictures, Sony Pictures Entertainment, and OLC Communications, which delivers movies to TV audiences in Latin America.

"We think it's a great opportunity for bigger exposure for Latin repertoire there currently is," says Rudi Gasner, president/CEO of BMG Entertainment International,

who worked out the deal with Michael Fuchs, chairman of Warner Music, and José Manuel Pagani, CEO of HBO.

Executives say that they plan to appoint a GM who will report to a board made up of the three companies. The channel will be based in Caracas, Venezuela, with offices in Mexico City and Buenos Aires.

The programming will consist of videoclips announced by VJs, as well as news, lifestyle, and talk shows aimed at youth.

Says Sterling Pery, VP of strategic planning and business development for Warner Music Group, "We want the kids in Latin American countries to feel that they own this channel."

He adds, "We seek to license videos from all producers of video. We will not favor our own."

The new channel will compete directly with MTV Latino, which was launched two years ago. At the end of the second quarter this year, MTV Latino reached 5.2 million casual households, compared with 3.6

(Continued on page 118)

HBO Video Shifts Focus To Budget Sell-Thru Titles

■ BY SETH GOLDSTEIN

NEW YORK—HBO Video has finally caught the sell-through bug that long ago infected the rest of the video trade.

The Time Warner unit, based in New York, isn't giving up on high-price rental titles, but fewer of them will be coming from Savoy Pictures. Savoy, HBO Video's prime theatrical supplier, is placing greater emphasis on TV output. Sell-through offers greater opportunities.

HBO Video president Henry McGee makes it clear that his priority is the development of a budget business.

McGee, who moved from Home Box Office to replace Eric Kesler, "It's absolutely essential that we be in sell-through, the fastest-growing segment of the market. You're going to see a much more aggressive HBO."

He doesn't exclude direct-to-sell-through titles and the creation of special children's and family entertainment lines.

HBO Video, which never ignored sell-through, is taking it big these days with a 13-tape package, "Tales From The Crypt," and a line of VHS cassettes of the half-hour stories, originally seen on HBO, were released five years ago, but at rental prices. Now, retailers buy a set of 12 get the Cryptkeeper's Denon, including a free copy of the 13th.

"We think \$12.95 is a terrific price," says McGee. "Tales From The Crypt is a good choice for it." Ambrose Bunch agrees. The buyer maker is using the Cryptkeeper as its retail "spokesperson" for Budefweiser this month.

Recent anticipation totals sales of 100,000 more than the sales of 100,000 from Time Life Video & Television, which offered the "Crypt" series via direct response earlier this year. Mail-order marketing, rather

than competing with retail, is thought to build consumer demand.

McGee also should benefit from television syndication. "Tales From The Crypt," first seen on HBO, is being broadcast on the Fox network, but not in its original pay-TV form. HBO Video's new adult edition, with original cuts restored, presumably will remind viewers of what's available over the counter.

McGee got a feel for HBO's reported potential when HBO Video repurchased

(Continued on page 105)

Viacom Store Focus: Sell-Thru, Low Price Blockbuster Reveals Details Of New Retail Concept

■ BY ELLEN FITZPATRICK

LOS ANGELES—Entering its second retail decade, Blockbuster Entertainment is introducing a new store concept of lower prices on sell-through product and will pump advertising and promotional dollars into selling more videos, instead of just renting.

As previously reported, the Viacom store will be fashioned after the Warner Bros. and Disney store concept (Billboard, Dec. 24, 1994). Blockbuster is spearheading the plan and will open a flagship store in Chicago in late 1996. Nine other stores will be rolled out in 1997, according to a Viacom representative.

Blockbuster Entertainment Group president/CEO Steven R. Bernard says that the company just signed a lease for the yet-to-be-named store, located at the corner of Michigan Avenue and Ontario Avenue.

The showcase store will carry licensed merchandise from Viacom's subsidiaries, such as MTV, Nickel-

WPLJ N.Y. Big Winner At Awards Billboard/Monitor Honors Station 5 Times

■ BY CHUCK TAYLOR

NEW YORK—It was a clean sweep for top 40/adult WPLJ New York at the 1995 Billboard/Airplay Monitor Awards.

The station picked up honors in each of the five categories in which it was nominated, including the awards for station of the year, PD (Scott Shannon), music director (Mike Preston), local air personality (Shannon and Todd Pettengill), and promotions director (Heidi Dugan).

WPLJ, which took home four awards last year, again walked away with more trophies than any other station. The awards show and dinner, held Oct. 14 at the New York Marriott Marquis, drew more than 1,000 attendees and featured live performances

by Elektra artists Simply Red and Silk. It was hosted by WRCX (Rock 103.5) Chicago morning man Mancow Muller—who made it worth his while by picking up the award for major-market rock personality of the year.

The evening was the climax of a three-day radio seminar sponsored by Billboard and its sister Top 40, Country, Rock, and R&B Airplay Monitor publications (see stories, pages 98 and 94). The awards, determined by Billboard and Monitor readers, were given in the categories of adult, country, R&B, rock, Spanish, and top 40. There were also honors for network/syndicated programming and personalities.

Another big winner was country WISX Nashville, which received awards in four categories, including

medium-market station of the year. Former WISX 101.5 music director Doug Baker, now with Capitol Nashville, won for both of his former positions, and morning host Gerry House won the local air personality prize for the fourth consecutive year.

WHTZ (Z100) New York was the most honored top 40 station, scoring awards as station of the year and for PD Steve Kingston and music director Andy Shaw.

WRKS New York, WGC1-FM Chicago, WJHQ (102 Jams) Orlando, Fla., and WQIM Q Raleigh, N.C., were winners in the R&B category, while modern rock KRQQ Los Angeles was the leading rock category, with three awards.

KQXZ McAllen, Texas, cleaned up in the small-market Spanish-format category.

(Continued on page 95)

Warner Write-Off Contributes To 3rd-Quarter Drop

■ BY DON JEFFREY

NEW YORK—With a large write-off to close several music magazines and a decline in international sales, Warner Music Group reports a sharp decline in third-quarter profits and a drop in overall revenues.

Quarterly earnings for Time Warner's music unit fell 73.8% to \$45 million, from \$172 million in the same period a year ago.

A big chunk of that drop resulted from an \$85 million pretax charge to shut down Warner Music Enterprises, a 2-year-old venture that published big-budget music magazines sold with sampler CDs and music videos.

Company sources say that it cost too much to get subscribers to the magazines. Customers paid by the issue, which meant that a large amount of marketing money was spent to keep them from dropping their subscriptions.

The magazines, sold through direct mail, focused on specific music genres. They were Huh, Rock Video Monthly, Christian Music Crossroads, Jazz, Big Music Magazine, and New Country Music.

Sources say that Michael Fuchs, chairman of Warner Music, told analysts the company would "stick to its knitting" and avoid venture that did not produce good returns on investment. His discussion included label joint ventures, such as the one recently terminated with Interscope Records, which apparently was not as profitable as Warner expected.

Without the write-off, Warner Music's quarterly earnings would have declined 1% and \$1.82 million. According to the company, the principal reason was "significant delay in product shipments" in international markets. Albums by local artists that were supposed to be shipped in the third quarter will instead come out in the fourth quarter or the first quarter of next year. Thus, the company expects strong international results in those periods.

Overall music-group revenues in the third quarter, which ended Sept. 30, fell 5.6%, from \$1.06 billion to \$992 million.

(Continued on page 110)



Sales Breaker. Leading promotional sing in London for AC/DC's upcoming release, "Back in Black." During a sing-along Angus Young is presented with an award by Warner Music International executives, commemorating AC/DC's career sales of more than 30 million units in Warner Music International territories (excluding the U.S., Australia, and New Zealand). Pictured, from left, are Jacques Leduc, Villan, consultant, Warner Music Europe; Stephen Shrimpton, president, WM; Max Hole, U.K. managing director, EastWest Records U.K.; Rick Dickens, chairman, Warner Music U.K.; Ramon Lopez, chairman/CEO, WM; Young; Stewart Young, the band's manager; Mark Foster, VP of marketing, Warner Music Europe; Dante Bonetto, head of rock, EastWest Records U.K.; Peter Kirk, senior VP of international marketing and artist development, WM; Manfred Zuckmiller, president, Warner Music Europe; and Andy Murray, director of marketing U.S. repertoire, Warner Music Europe.



positioned in the U.S. and have a niche here without them," Bernard says. With 4,300 stores worldwide, Blockbuster is the dominant player in the video rental market, but in sell-through, it lags behind mass merchants and combo chains.

"Sell-through is not an area we adapted to quickly," says Bernard.

"We've tried to maintain gross margins, but now we're changing and will have more competitive pricing."

As an example, Blockbuster has priced "Tales" at \$14.98, just three cents above the title's minimum advertised price.

Bernard says that the chain's advertising plans will "have the same intention of mass merchandising, starting with a series of TV spots during the fourth quarter urging consumers to buy at Blockbuster. A free-standing print insert communicating the same message will be distributed to approximately 50 million households in November. Tie-ins with promotional partners will also be a major focus."

(Continued on page 118)

"They can't provide a full array of product and service, and it's necessarily a family experience to shop in them," he says. "You also can't put a Media Play in every neighborhood."

Blockbuster, which earlier this year ended its joint venture with Virgin Megastore in the U.S., now jointly manages Virgin's four megastores in Australia and one in the U.K.

"We own big [stores], but we're well



ELEKTRA
ENTERTAINMENT GROUP

November 14

Silk

Produced by Gerald Levent & Edwin Nicholas; Music: Stewart; Dave Mills; Film: Monette; Emanuel Office; & Gerald R. Farley; Scott Beck & Kline; Eric Ritz; Channing and Trent Thompson; Lyrics: "Home Men" Whittier; & George McHenry; Ray Beckett; Jim Paley; Silk; Gary Jenkins
Executive Producer: Silk Management; David Galin, Jim Murry and Alison Parker for Galin/Murry Associates
On Video: compact discs and cassettes. 61849-2/4

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NEC Unveils Its Miniature Digital Video, Music Player

■ BY STEVE MCCLURE

TOKYO—According to NEC Corp., the future is in the cards—silicon cards, to be exact.

The Japanese electronics giant has unveiled a prototype of its Silicon View digital video and music player, a credit-card-sized device that allows real-time playback from data stored on a memory card. It comes with a 2.5-inch video screen and a tiny built-in speaker.

The announcement comes almost

a year after NEC revealed its plans to develop the new audiovisual format (Billboard, Dec. 17, 1994).

Silicon View allows direct downloading of music or full-color movies onto the cards, NEC claims that the technology, based on the MPEG-1 standard, results in VCR-quality images and CD-quality sound. Silicon Audio has no moving parts and is completely solid-state, eliminating the possibility of skipping and allowing complete random access.

(Continued on page 107)

CD Still Drives 14% Global Sales Growth IFPI Cites U.K., Japan Gains In 1st-Half '95 Stats

■ BY JEFF CLARK-MEADS

LONDON—The world record market grew in value by 14% in the first half of 1995, according to figures from international labels body IFPI.

Driven by continuing advances for the CD, the retail value of sales of all formats was \$15.82 billion in the first six months of this year.

Compared with the same period in 1994, CD unit sales rose 19% to 792.3 million units; cassette unit sales fell 9% to 310 million; vinyl albums declined 15% to 6.8 million; and singles gained 15% to 210.9 million.

The IFPI figures are collated from

31 countries that, the organization says, account for 91% of the value of world sales.

In a prepared statement, the IFPI says that the latest figures confirm the CD's position as the world's dominant format, but that "more notable is the pace of growth which the CD has maintained."

According to the IFPI, "With unit sales up by 19%, the impact of CD growth is far in excess of declines experienced in other formats; the absolute increase in CD album sales in the first half of 1995 was almost four times that of the decline in all other formats."

IFPI acknowledges that the rise in

singles sales is the result of increases in a small number of countries, but that, nonetheless, "this result confirms the sustained revival of the singles market during the 1990s."

The organization identifies one of the world's strongest growth rates as that of Japan, where the total number of unit sales was up 57.3% in the first half of this year, compared with the same period last year.

However, IFPI says this reflects a resumption of the Japanese market in light of the rise of imported CD sales, which have gone from 9% in all of 1993 to 43% in all of 1994.

"The emerging significance of the major international retail chains in the Japanese market has prompted this phenomenon," IFPI says, "and many of the CDs are thought to be parallel imports. The growth confirms the continuing potential of the Japanese market. It does, however, simultaneously pose a considerable threat to the local

(Continued on page 92)

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Sting Is Stung By Accountant For \$9 Million

■ BY JEFF CLARK-MEADS

LONDON—An accountant has been sentenced to six years in jail for stealing \$9 million pounds (more than \$9 million) from Sting.

However, the singer, who was the main prosecution witness at the trial in Southwark Crown Court in London, told the court that he was not aware of the money's disappearance until he received a letter from a member of the accountant's staff.

The accountant, Keith Moore, denied the theft when he appeared before the court but was convicted Oct. 17 after a hearing that lasted three and a half weeks. In passing the six-year sentence, Judge Gerald Butler said that Moore's actions, after 15 years of working for Sting, were a "gross breach of trust."

The prosecution had told the court that the demands of Sting's music and acting careers meant that he relied heavily on Moore to oversee his financial affairs.

In 1988, the prosecution said, Moore began transferring money from a bank account held by Sting's company, Steepcreek Overseas. The money was moved to two accounts in Moore's name, and Sting said that although he was aware of the accounts, he did not know that only Moore could withdraw money from them.

Moore exploited this fact, using 6 million pounds (\$9.25 million) of Sting's money for personal and business initiatives between August 1988 and July 1992. These initiatives included converting Russian military aircraft and setting up a string of restaurants.

Moore claimed that Sting had agreed to the "general principles" of an investment strategy that he had put together. However, during his two days of testimony, the artist repeatedly told the court that nothing could be further from the truth.

Sting also denied Moore's claim that he had given the accountant permission to withdraw \$1 million to pay

(Continued on page 105)



ELEKTRA
ENTERTAINMENT GROUP

October 31

THE AMPS | pacer

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On Elektra compact discs and cassette cassettes. 61623-2/4

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Salt-N-Pepa Form Jireh Records

■ BY J.R. REYNOLDS

LOS ANGELES—On the heels of the best-selling album of their enduring career, rap duo Salt-N-Pepa has signed a long-term, international recording deal with MCA. At the same time, Cheryl "Salt" James and Sandra "Pepa" Denton have entered into a joint venture with MCA to form Jireh Records.

The deal was announced here by MCA Music Entertainment chairman/CEO Al Teller. "Salt-N-Pepa have proven over the last few years that they have tremendous talent that has translated into millions of fans

here and around the world," Teller said. "We're very excited about them joining the MCA family and look forward to hits both from them and from acts they sign to their new label."

The act's latest album, the 1993 London records release "Very Necessary," has sold 2.9 million copies, according to SoundScan. The group's sixth album, "The Clock Is Ticking," is scheduled for release by MCA in April.

Says Denton, "The album will have the same light-hearted approach, but like our previous work, will contain positive, issue-oriented messages."

Jireh (pronounced "Jyrn") Records

will be based in Falls Church, Va., with offices in Washington, D.C., and New York. The label is a collaboration of James, Denton, and longtime Salt-N-Pepa managers Carol Kirkendall, Darryl Brooks, and Gerald Scott. Jireh will conduct its own A&R, business affairs, and administration; MCA will provide marketing, publicity, promotion, and additional administrative support.

Denton and James are co-chairmen of the label's board of directors. Kirkendall is COO/treasurer. Brooks will oversee promotion, and Scott will oversee marketing activities. *101*

(Continued on page 107)

Inscape To Absorb Two Warner Interactive Units

■ BY MARILYN A. GILLEN

LOS ANGELES—Time Warner is closing the offices of two of its interactive divisions and shifting its multimedia-development focus onto one of its newer units.

The company's west Los Angeles-based startup, Inscape, will bring the 2½-year-old Time Warner Interactive and the 10-month-old WarnerActive under its expanded corporate umbrella.

Michael Nash, a former executive at HBO and a founder of Inscape in partnership with HBO and the Warn-

er Music Group (Billboard, July 23, 1994), becomes CEO of the newly combined Inscape enterprise, reporting jointly to the Warner Music Group and HBO in New York.

The new Inscape offices are slated to open in time to accommodate its augmented role.

The move follows the resignation in April of Time Warner Interactive's CEO and COO, after which corporate supervision of the unit was shifted to HBO (Billboard, April 22).

WarnerActive, which debuted in January as a CD-ROM publishing and support unit, is headed by VP/GM David Archambault. In addition to its goal of performing marketing, distribution, and support functions for affiliated labels, the division has released outside developers' CD-ROM titles jointly under its own imprint and theirs, including the recent "Where's Waldo At The Circus" and "Panic In The Park."

Time Warner Interactive, which has such past releases as "Woodstock 25th Anniversary CD-ROM" and "Rise Of The Robots" to its credit, has several high-profile CD-ROM releases still in the works for '96, including "Atmosphere" and "Endorfin," which features an original world-music soundtrack.

Titles already in the pipeline will be released under their originators' logos, Nash says.

Rather than signaling a retreat, a Warner Music Group spokesman characterizes the three-unit consolidation under the Inscape insignia as "a logical evolution of Warner Music Group's desire to create a strong and effective publishing company, and further evidence of Warner Music Group's commitment to the growing multimedia industry."

The spokesman adds, "The newly consolidated multimedia publishing company is positioned to take greater advantage of economies of scale in marketing, product development, and co-op advertising."

According to Nash, "It's an aggregating of assets and an attempt to get better valuable resources together under a common leadership and common vision."

Decisions are still being made about the fate of the staffs of Time Warner Interactive and WarnerActive, the Warner Music Group spokesman says, adding that no layoffs have been announced.

Terry Hershey, president of the entertainment division at Time Warner Interactive, declined comment on the consolidation when reached at the TWI offices in Burbank, Calif. A spokesman for WarnerActive characterized the operation as "business as usual," at least through the end of the year.

Time Warner sports a multitude of multimedia divisions. Inscape and WarnerActive reported to the Warner Music Group, while TWI reported to HBO.

In addition, the Time Warner corporate structure includes two other multimedia-development units: Time Warner Electronic Publishing, which is the New York-based multimedia arm of Time Warner Trade Publishing that is headed by director Andrew Lerner; and Warner Bros. Interactive Entertainment, which is a Burbank-based unit of Warner Bros. Consumer Products headed by Steven Koutal. TWEP's first con-

(Continued on page 107)

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November

Terry Ellis

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In fact, here's what DJ's across the country are saying about Red:

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Manow, WRXC
Chicago, IL

"Of all the parodies I play, Red Peters is the most requested. He is one of the cores of the show."
Rick Chase, KMEL
San Francisco, CA

"We love Red Peters. 'How's Your Whole Family?' is one of our most requested songs...it's hilarious"
Brother Wease, WCMF
Rochester, NY

"We got the biggest reaction ever to the song 'Blow Me (You Hardly Even Know Me)'. It was a huge reaction...it's hysterically funny. You have to prove it to yourself!"
Mark Parenteau, WBCN
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Pauli Castronovo, WZTA
Miami, FL

"Although Red's album is a little blue, judging by the phone response, I think he's going to be seeing a lot of green."
Downtown Joe, KISW (Twisted Radio)
Seattle, WA

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Dudley & Bob with Debra, KLBJ FM
Austin, TX

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Artists & Music

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RCA's Wanderlust En Route To Alternative Rock Fame

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Among the most promising beneficiaries of Philadelphia's rapidly expanding music scene



WANDERLUST

are local alternative band Wanderlust, which didn't have to wander far to get a record contract (see story, page 11). The band recorded a four-

song EP in October 1994 and was almost immediately signed to RCA.

"We were waiting for the discs to come back from the duplicator, and in the meantime, our manager, Debbie



Schwartz, sent out three or four cassettes. Within a week, we heard from three record companies," says lead singer/rhythm guitarist Scott Sax.

Less than two months later, the

(Continued on page 117)

TNN Threesome Plan Platter Of Country Shows

NASHVILLE—A Garth Brooks TV special is among the 1995 syndication projects planned by air personalities Lorianne Crook and Charlie Chase and their producer, Jim Owens.

The three—who are exiting TNN at the end of the year over creative differences—recently received a slate of specials and series now in the planning or production stages.

"Garth Brooks—Offstage" will be hosted by Crook and air on CBS on an as-yet-unspecified date. Another prime-time special produced by Owens and hosted by Chase and Crook is "The Hunks And Ladies Of Country Music," which is in production for Turner Original Productions and will be shown on TBS.

"Crook And Chase," a Monday-Friday daytime talk and enter-

(Continued on page 117)

Radio Wakes To Interscope Act Deep Blue Something

■ BY CARRIE BORZILLO

LOS ANGELES—The success of Deep Blue Something's RainMaker/Interscope debut, "Home," has been something of a Catch-22 for the Denton, Texas-based band.

It seems the band's sudden success at top 40 radio with its first single, "Breakfast At Tiffany's," has made many album rock and modern rock stations shy away from the band, which considers itself an alternative act.

Ironically, the band is getting album rock and modern rock airplay in neighboring Dallas—and that has caused problems as well. Singer Todd Pipes lost his job as an English teacher at a private Christian school because students were hearing the band on modern rock KJGE. Dallas and cross-town album rock KTXQ (Q102.7) When parents found out, they immediately called for his dismissal.



The members of Deep Blue Something show off their Heatseekers T-shirts to commemorate the band's RainMaker/Interscope debut, "Home," which reached No. 1 on the Heatseekers chart Oct. 7. Shown, from left, are Kirk Tatom, John Kittland, Todd Pipes, and Toby Pipes. (Photo by Chuck Pulin)

saying that they did not want a rock 'n' roller teaching their children, according to Pipes.

(Continued on page 117)

Nation Strives To Expose Asian Artists In U.K.

■ BY DOMINIC PRIDE

LONDON—In its seven-year lifespan, Nation Records has done much to bring the wealth of Asian acts further into the British mainstream. Not a bad achievement for a company that prides itself for working "as far outside the record industry as possible."

With a roster that includes Asian political rappers Fun-Du-Mental, fusionists Transglobal Underground,

(Continued on page 101)

Appeals Court Closes Book In Marley Battle

NEW YORK—The 2nd U.S. Circuit Court of Appeals here has rejected an appeal by Marvin Zolt and David J. Steinberg in what appears to be the final chapter in a long legal battle involving the estate of Bob Marley. The two had been found guilty of fraud, negligence, and other common-law violations relating to their handling of the late reggae superstar's estate.

In the original Nov. 17, 1992, ruling, Zolt, Marley's accountant at the time of his death in 1981, and Steinberg, his attorney outside of Jamaica,

(Continued on page 117)

BMG's Di Blasio Goes Global On 'Latino'

■ BY JOHN LANNERT

Saying "it's now or never" for his crossover campaign, Di Blasio and his record label, BMG U.S. Latin, have left no stone unturned in their quest to transfer the pop pianist's success in Latin America to the U.S., Europe, and Asia.

To realize this lofty objective, Di Blasio and Jesús López, VP of BMG U.S. Latin, enlisted prominent manager/producer Emilio Estefan Jr., who executive produced Di Blasio's upcoming album, "Latino."

Estefan, in turn, secured famed studio white Phil Ramone to produce

the album, set to drop Nov. 7.

Estefan has become Di Blasio's unofficial manager. He is negotiating Di Blasio's 40-city U.S. tour with the William Morris Agency, has hired Rogers & Cowan to handle Di Blasio's Anglo press blitz next January, and has signed the pianist to his publishing company, FIPP.



DI BLASIO

Concurrently, López has mapped out an ambitious radio/retail campaign designed to firmly establish Di Blasio as a household name, not only in the U.S., but in such markets as Europe and Asia.

López observes that Di Blasio is well-known in Latin America as a crowd-pleasing entertainer who performs emotive, romantic renditions of classic Latino love songs. But with "Latino," says López, "the concept was to maintain the sound that has sold more than 1 million albums in Latin America in the past two years while amplifying his capacity to penetrate other markets with a much more potent and modern musical

(Continued on page 105)



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Artists & Music

C+C Music Factory Takes New Step Act Jumps To MCA For 3rd Set, Bows New Singers

■ BY LARRY FLICK

NEW YORK—With the Dec. 5 world-wide release of C+C Music Factory's self-titled third album, the enduring dance-pop outfit starts a promising new career chapter by moving to MCA Records with a fresh vocal lineup.

Preceded by the single "I'll Always Be Around," which was issued Oct. 17, the project shows producer/composer Robert Chilivis carrying the baton of creative direction for the act following the untimely passing of partner David Cole, who died of complications resulting from spinal meningitis earlier this year.

Chilivis discovers Vic Black and female trio A.S.K. M.E. are the primary vocalists on the album, though rappers G-See, Charlie Brown, and Doug Phat make guest appearances.

"It was always David's and my intention for C+C Music Factory to be an ongoing source of exciting new talent," Chilivis says. "I couldn't let that dissolve with David's passing. We worked way too hard to get to the point where the C+C name carried weight in the



C+C MUSIC FACTORY

music industry to just let it slip away." "I'll Always Be Around," a hip-hop-derived pop/soul jam, is already a dancefloor smash, leaping to No. 7 on Billboard's Club Play chart and No. 21 on the Maxi-Singles Sales chart this week. Although MCA is just beginning to solicit airplay from pop, R&B, and crossover radio, early response from programmers is largely positive.

"It's a good song," says Erik Bradley, music director at WBBM (B-96) Chicago. "It's a radical departure from their past material in that it is a lot more laid-back and smooth. But it's a

smart, creative direction for them that I'm keeping with what's happening in music right now. There is no denying that this is quality music."

Retailers, particularly dance specialty buyers, are also high on the single, which is available in cassette, mini-cassette/CD, and double 12-inch. "At first, there was a lot of curiosity from fans who were wondering what the record would sound like," says Dawn Myers, manager of B.P.M. Records in San Bernardino, Calif. "Now, we're selling to people who have had a positive reaction to the record after hearing it in a club."

On a larger retail scale, Roy Burkert, buyer for the 37-store Harmony House chain based in Troy, Mich., says the album will probably experience a similar progression of consumer interest. "The name value alone will bring some people in right away," he says. "The rest of the story will be told once radio decides if the groove is on target—which I'm guessing will be the case."

In marketing this incarnation of C+C Music Factory, MCA is focusing

(Continued on page 102)

Benitez Says 'HOLA' To Latin Artists With Bilingual Label

■ BY PAUL VERNA

NEW YORK—Seeking to increase their stake in the lucrative Latin music market, Island Records and PolyGram have joined forces with entrepreneur Jellybean Benitez's start-up label and publishing operation, Home of Latin Artists.

HOLA—which means "hello" in Spanish—will function as a joint venture between Benitez, PolyGram, and investment banking firm Wasserstein Perella, according to a statement from Benitez.

The label plans to release bilingual Spanish/English-language music, which will be simultaneously marketed by PolyGram Latino to the Hispanic market and by Island Records to the Anglo audience.

Benitez says that HOLA will release approximately four bilingual records in 1995, plus three Spanish-language tropical/salsa albums that will be distributed by PolyGram Latino.

HOLA will also encompass BJB Music Publishing, Benitez's publishing



Island Records president/CEO Johnny Barbs, front left, congratulates Jellybean Benitez, front right, on the creation of HOLA Recordings, a new joint venture label with PolyGram. In back, from left, are Ken Baumstein, executive VP/GM of HOLA, and W. Townsend Zebold, managing director of Wasserstein Perella Entertainment L.P., a third partner in the venture.

venture with Wasserstein Perella that includes current hits by such artists as Mary J. Blige, the Notorious B.I.G., Soul For Real, L.L. Cool J., and Boyz II Men.

For Island Records, the venture with Benitez represents an opportunity to expand into the Latino market. Island president/CEO John Barbs says, "We have been interested in expanding into the Latin market here in the U.S. for quite some time. Jellybean Benitez is a groundbreaking artist in his own right. I've always respected him immensely and felt fortunate to have such a good friend as a partner. With Jellybean at the creative helm, I am certain that we will be able to break new ground and develop artists for the entire world."

PolyGram Latin America president Manolo Diaz adds, "The HOLA agreement will enable PolyGram to further strengthen its presence in the U.S. Latin market. We are convinced that with Jellybean at the creative helm, it provides an important area of future growth for PolyGram."

(Continued on page 105)

O'Brien Lands 2-Part Deal: Sony To Distrib 57, Shotgun

■ BY CHRIS MORRIS

LOS ANGELES—Producer Brendan O'Brien has landed a unique two-pronged label and production deal funded by Sony Music.

O'Brien has established 57 Records, an imprint handled by Sony Music Distribution and marketed and promoted by the Sony family of labels. His Shotgun Records, which is also newly established and will move its product primarily through the Sony-owned independent distributor RED, will employ its own small staff to market and promote its wares.

The first release from 57, the album "Culture" by the Atlanta-based quartet 311, was released Oct. 17. The

set is being marketed and promoted through Sony 550 Music.

Shotgun Records is scheduled to kick off in January with a reissue of the Hampton Grease Band's "Music To Eat," a cult album originally released in the early '70s by Columbia, and a still untitled new album by Hampton Grease Band guitarist Glenn Phillips. The reissue will be handled by Sony's catalog division. Legacy, while the Phillips album will move through RED.

O'Brien is one of the top hit-making producers of recent years. He helmed Pearl Jam's multiplatinum albums "Vs." and "Ten" (as well as "Mirror Ball" by the Seattle band's recent collaboration with Neil Young) and Stone Temple Pilots.

(Continued on page 92)



A Giant Step For GRP. GRP executives announce the formation of Giant Step Records, a jazz label created by producers/managers/concert organizers Jonathan Rudnick and Maurice Bernstein of the Groove Academy. Shown, from left, are Amos Newman, A&R representative, Blue Thumbs; Jim Cawley, senior VP of marketing, GRP; Sandra Trim-DeCosta, VP of marketing, GRP; Rudnick; Tommy L'Puma, president, GRP; and Bernstein.

RECORD COMPANIES. Hootman Majd is promoted to executive VP of Island Records in New York. He was senior VP.

Epic Records Nashville appoints Jack Lameier senior VP of national country promotion and Dean Broadhead VP of marketing and artist development. They were, respectively, VP of national country promotion for Epic Records and Nashville and VP of business planning for Sony Music.

Charles C. Ciorgoli is named VP of finance for MCA Records in Los Angeles. He was VP and group controller for MCA Records and Music Publishing.

Irene Beck is appointed VP of direct marketing for Angel Records in New York. She was VP and assistant director for Ogilvy & Mather Direct.

Susan Genco is promoted to senior director of business and legal affairs for Arista Records in New York. She was an attorney for the company.

Tom Maffei is named national director of crossover promotion at Capitol Records in Los Angeles. He was West Coast promotions manager at Relativity.

Zoo Entertainment appoints Dana Keil national director of pop promotion in Los Angeles. David Ross, Northeast regional promotion/marketing manager in New York, David Tesak, Great Lakes regional promotion/marketing manager in Troy, Mich., and Stephanie Hughes manager of creative services in Los Angeles. They were, respectively, director of

pop promotion, West Coast, at Columbia; Northeast regional marketing and promotion manager for Ato/East-West; Mid-Central regional promotion manager for Hollywood Records; and coordinator of creative services at Zoo.

No Trybe Records in Los Angeles promotes Mike Mack to GM and Carmonique Roberts to director of artist development. They were, respectively, national director of video and sales and coordinator of creative services.

David Nives is appointed GM of Cooking Vinyl America L.P. in Port Washington, N.Y. He was New York

area sales manager for Rounder and the REP Co.

Adam Reinhart is promoted to VPM/GM of Motor Jam Records/Salem & Eng Entertainment in New York. He was director of A&R/artist representative.

Edward Shapiro and Gene Masson are both named manager for Tommy Boy Music in New York. They were, respectively, associate director of business affairs at GRP Records and counsel at Sterling, Rooks & Ungar.

Troy Hansbrough is named director of A&R for American Recordings



in Los Angeles. He was head of booking for Slim's nightclub in San Francisco.

PUBLISHING. Kim Gilmour is promoted to creative manager for Universal Music Publishing Group in New York. She was creative coordinator.

RELATED FIELDS. Nathaniel Lipman is named senior VP/general counsel for HOB Entertainment Inc. (House of Blues) in Los Angeles. He was senior counsel for the Walt Disney Co.

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UNITED AIRLINES

Rhino, Turner Join For Movie Music

Classic Soundtracks Remastered In Their Entirety

■ BY JIM BESSMAN

NEW YORK—When Rhino Records and Turner Entertainment Co. joined forces to launch soundtrack line Rhino Classic Movies Music/Rhino Movie Music earlier this year, little did they know that the production of new soundtrack titles would be a major production number in its own right. All have been digitally remastered—some in the nick of time.

The June release of "North By Northwest" was particularly urgent, according to Turner/Rhino's director of soundtracks A.R. Marilee Bradford.

"The master has almost completely disintegrated," says Bradford. "We had only one pass to transfer it to digital format before it fell apart. You couldn't even stay in a closed room with the master, because you'd be overcome by the fumes!"

"North By Northwest" is just one of

the eight titles released since the three-year project's bow in April with "Dr. Zhivago," "Meet Me In St. Louis," and "Zelig." For example, the "North By Northwest" titles, like many of the Turner/Rhino titles, is the premiere release of the soundtrack. Non-premiere titles, though, are often distinguished by their complete remastering, including rare material. The new "Dr. Zhivago," for example, is more than double the length of the original soundtrack

issue, because it includes extended versions and outtakes. The line has movie fans salivating for the next release. "There's huge interest in these releases," says Tim Devin, manager of Tower Records in downtown Manhattan, N.Y. "This is the kind of line that film and show fans have been waiting for—getting their favorite soundtrack in the nice, dressed-up package. The Wizard Of Oz looked incredible. People know the

release dates and are waiting for them, so we have big first-day numbers."

Now, Rhino and Turner are in the midst of "Hollywood's Most Precious Jewel, Shining Brighter Than Ever," a fourth-quarter campaign that commenced in late September and lasts through the holiday season.

The campaign kicked off with the servicing of a CD sampler for press, radio, and in-store play; it featured selections from the 1995 Turner/Rhino releases and came in a special velvet-lined jewel box.

Then came general merchandising pieces, including posters and flats, and a special double-bill card that stretched over two soundtrack disc

(Continued on page 20)



Mama Told Me To Shame. Chuck Negron, right, donates the Billboard No. 1 plaque from Three Dog Night's "Mama Told Me Not To Come" single to the Hard Rock Cafe in New York. Negron, former lead singer of the band, has released a new solo album on Viceroy Records, "Am I Still in Your Heart." With Negron is Jack Moran, GM of the New York Hard Rock.

Roster-Trimming At Windham Hill; Bruce Unplugs For 'Tom Joad' Tour

DOWNHILL: Sources say that Windham Hill Records and its High Street Records subsidiary recently pared their rosters. Acts departing the labels include the Jazz Passengers, Downey Mildew, Scott Cusow, Gail, the Modern Mandolin Quartet, Pierce Pettis, Paul McCandless, Psychograss, Lost Tribe, and Phillip Asberg. The cuts followed the July installation of new A&R VP Christine Reed.

FLYING SOLO: Bruce Springsteen will embark on the first solo acoustic tour of his career this winter in support of his Nov. 21 Columbia album, "The Ghost Of Tom Joad." The tour, which will take place in 2,000- to 4000-seat theaters in the U.S. and Europe, is booked by Premier Talent. According to a source, Springsteen may have an accompanist or two with him, "but it will be essentially a solo performance. We assume he'll be doing material other than this album."

The album, recorded in Springsteen's home studio, contains 12 songs—or "stories" as Columbia is calling them—set in modern day, but evoking the spirit of "The Grapes Of Wrath." Hence the album title with the name of the protagonist of the John Steinbeck novel. The song titles are "The Ghost Of Tom Joad," "Straight Time," "Highway 29," "Youngstown," "Sinister Cowboy," "The Line," "Balboa Park," "Dry Lightning," "The New Timer," "Across The Border," "Galveston Bay," and "My Best Was Never Good Enough." Some songs feature drums and bass, but the album is basically an acoustic solo effort, reminiscent in style to "Nebraska." The first single has yet to be picked. "Overall, it's a record that needs to be presented in the first instance as a complete work," says a source.

Alicia Keys and New Springsteen was working on a new album, until Oct. 7, when the album was mastered. "No one was sure it would be a Christmas release," says a source. However, once Springsteen was finished, there was no thought of waiting until after the holiday season to issue the reflective, sober album. "When Bruce has finished a record, it's like, 'Let's get it out there,'" says a source.

The solo tour does not negate the possibility of a reunited E Street Band tour, as has been the rumor since Springsteen released a greatest-hits set with new E Street Band cuts in February. "Bruce was in the middle of creating a solo album of some sort, and he took a break to prepare the greatest hits," says a source. "He went back to work on his solo album, and in essence created a

new album. This is all stuff that got recorded in the summer and spring of this year. A new record emerged after the hits record."

THIS AND THAT: Although RCA has no comment, it looks like artist manager Danny Heaps is headed to the label as head of marketing. Heaps did not return calls by press time... Gloria Estefan is the only pop artist to receive a call from Pope John Paul II to perform as part of the gala celebration Friday (127) at the Vatican marking the pontiff's 50 years in the priesthood. She will perform "Mas Alia" (Beyond), the first single from her new Spanish-language album, with a 62-piece orchestra... Elektra band Kyuss has broken up. The members intend to pursue solo careers. Seal's story with Island cut quickly sand... The members of Journey have retained Irving Azoff to "guide them through an exploratory phase" that could lead to a new album or tour. Is this like Pete Wilson forming an "exploratory team" to determine whether he should run for president?... Women In Rock will present its second showcase of female musicians at the Philadelphia Music Conference on Thursday (26). The organization presented its first evening of music at New York's CBGB in July.

THEY'RE GONNA PUT ME IN THE MOVIES: Find me an artist whose music isn't represented in theatrical or TV movies today, and I'll show you an artist who needs a new agent. Because that is what a whole slew of acts has new material in upcoming films. Sting cut three jazz tunes, "Angel Eyes," "My One And Only Love," and "It's A Lonesome Old Town" for the "Leaving Las Vegas" soundtrack, which also features Don Henley's live version of the standard "Come Rain Or Come Shine"... Steve Winwood wrote and performed the theme song, "Reach For The Light," for the new animated Steven Spielberg feature "Babe"... Former Bangles Susan Hoffa recorded the title track to the film "Now And Then" with former Go-Go's Charlotte Caffey and Jane Wiedlin... On the television front, Devos founders Mark Mothersbaugh and Gerald V. Casale wrote "Scared By Love," which will appear in the Nov. 6 NBC movie "She Fought Alone."

Assistance in preparing this column was provided by Chris Morris.

3rd Songwriting Summit To Join U.S., Asian Artists

■ BY DEBORAH EVANS PRICE

NASHVILLE—Gary Burr, Klaus Meine and Rudolf Schenker of the Scorpions, Sarah Hooker, Dave Koz, Brenda Russell, Victoria Shaw, Cathy Dennis, Tommy Shaw, and Desmond Child are among those who will be participating in "Pacific Harmony/Indonesia 95," a songwriting summit that will culminate in a charity concert and music industry seminar.

The songwriters and artists are scheduled to gather in Bali, Indonesia, from Oct. 25-Oct. 30, where they will meet and write songs with artists and writers from Southeast Asia. The delegation will then travel to Jakarta, the Indonesian capital, for a two-day seminar that will cover topics of interest to the international music community, including copyright laws. On Nov. 4, participants will perform at a children's hospital charity concert.

Consumers will have a chance to hear



Dave Koz and Victoria Shaw are among the performer/songwriters taking part in the Bali, Indonesia, summit.

the results of those sessions when BMG releases an album featuring songs from "Pacific Harmony/Indonesia 95" in Asia. Currently, there are no plans for a U.S. release.

The trip is the third such event organized by Los Angeles-based songwriter/producer Alan Roy Scott. The first excursion, titled "Music Speaks Louder Than Words," took place in the fall of 1988, when American songwriters

(Continued on page 22)

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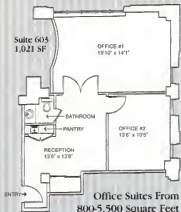
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11/1	Burlington, VT.
11/2	Rochester, NY.
11/3	Northampton, MA.
11/4	Boston, MA.
11/5	Portsmouth, NH.
11/6	Washington, D.C.
11/8	New York City, NY.
11/9	Philadelphia, PA.
11/10	Buffalo, NY.
11/11	Toronto, ONT.
11/12	Ann Arbor, MI.
11/16	Madison, WI.
11/17	Chicago, IL.
11/19	Minneapolis, MN.
11/21	Denver, CO.
11/24	Seattle, WA.
11/25	Portland, OR.
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12/3	Los Angeles, CA.

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Artists & Music

RHINO, TURNER JOIN FOR MOVIE MUSIC

(Continued from page 19)

bins and was fashioned like a movie marquee featuring the available titles.

Advertising will be in *Movieline*, *People*, and gay press, such as *The Advocate*. A TV spot has been developed for programming on Turner's TNT cable channel, which, unlike its Turner Classic Movies sister channel, carries advertising.

The spot highlights the entire line and offers a Turner/Rhino catalog to those who call an 800 number. Callers will then be added to a direct-marketing base being compiled for future soundtrack releases.

Turner TV programming is also tying in with the releases. When the four-disc "Mickey & Judy" box, containing the Mickey Rooney/Judy Garland musicals "Babes In Arms," "Babes On Broadway," "Girl Crazy," and "Strike Up The Band" came out Sept. 19, Turner Classic Movies showed all four films while spotlighting the availability of the Turner/Rhino soundtrack box.

Turner/Rhino's two-disc "Lullabye Of Broadway: The Best Of Busby Berkeley At Warner Bros.," which was issued Oct. 10, was likewise accompanied by a weeklong series of corresponding Berkeley musicals on the Turner Classic Movies channel.

The channel is also scheduled to show the first and second installments of the "That's Entertainment!" trilogy on Dec. 2 and 9, respectively, to push the "flagship" entry in the Turner/

Rhino program: the six-disc "That's Entertainment! The Ultimate Anthology Of MGM Musicals" boxed set.

The \$89 entry, out Tuesday (24), contains 129 tracks from 82 classic

through the end of the year at retail, with ads and cross-promotions, but we will continue to work the line indefinitely," says Kinloch. "It's an important soundtrack line and relationship for us that we'll have for the next three years."

The deal calls for Turner to supply MGM, RKO, and Warner Bros. with soundtracks from its vast film library, while Rhino assures all manufacturing and distributing functions.

Enormous research was required to find and assemble the source materials for the "That's Entertainment!" set. "We took recordings that came from so many types of sources," says Bradford, who explains that new "comp" mixes—as many as seven composite takes of a single song, with each composite composed of as many as six microphone placements, or angles—were made to present each of the 129 selections in its optimal form. Since the original production elements were missing, Bradford had to scramble in mid-air to get the best possible final mix.

"Sometimes, only one or two angles still exist, or there's only one comp, or just the playback dice they used for the actors to perform to," says Bradford, who frequently found such rare source material through collectors outside the studio. "When there were no angles, comps, or playback discs, we relied on stampers—the metal 'negatives' of the playback discs—and the couple of places in town that still have the equipment to transfer them. Without the stampers, we'd have to go, as a last resort, to the music and the effects tracks of the film print master, which is essentially just providing the audio version of the film. What we're doing, then, is fighting against time to preserve and restore these film-music elements and get the recordings out to the public."

"That's Entertainment!" concludes Turner/Rhino's 1995 release slate. Among the major first-quarter 1996 releases are, in January, the "Lena Horne At M-G-M: Ain't It The Truth" anthology, to be promoted in February in conjunction with Black History month; and "Gigi," which is also out in January and includes the entire score along with supplemental material of songs by star Leslie Caron that were dubbed by Betty Wand on the actual soundtrack. The "Ben Hur" and "King Of Kings" soundtracks come out in February to be followed in March with a multi-disc boxed set of "Gone With The Wind."



musicals, including the full soundtracks from the three "That's Entertainment!" documentaries and a sixth disc, "That's More Entertainment!" made up of additional material. Packaged in a bookcase-like piece, the set comes with a 100-page book of more than 400 photos—and a marketing campaign designed to showcase the Turner/Rhino line along with its flagship.

"We're working on different kinds of markets and outlets to sell this line of product," says Rhino senior product manager Andrea Kinloch, noting that for the July release of Turner/Rhino's "The Wizard Of Oz" two-disc set, the company tied in with a gift shop at the MGM Hotel in Las Vegas, which put up an "Oz" display.

Special promotional and marketing efforts supporting the upcoming "That's Entertainment!" box include two events in Los Angeles Nov. 1: an in-store signing by musical screen legends, including Esther Williams, June Allyson, Cyd Charisse, and Ann Miller, at Tower Records' Sunset Boulevard outlet, and a trade reception at the Hollywood, Calif., landmark Chateau Marmont. Other Turner-related activities involve a satellite-dish giveaway and a year's cable TV and satellite TV service, in association with Turner Classic Movies. Kinloch says that other accounts will promote the release with display contests.

Additionally, Tower Video stores will participate in audio promotion, especially since MGM/UA Home Video, which is also involved in cross-promotions, will release a video "That's Entertainment!" boxed set at the same time.

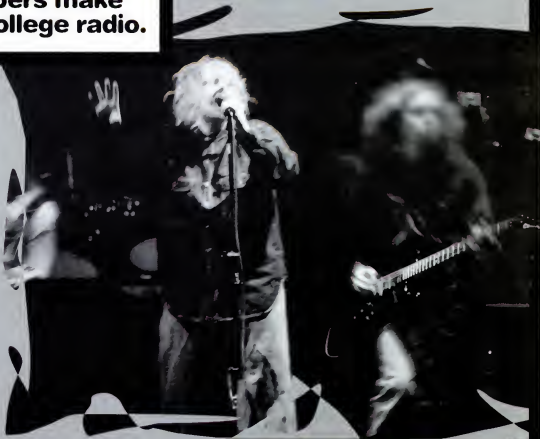
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SONGWRITING SUMMIT

(Continued from page 12)

ers visited Moscow, Leningrad, and Estonia in the former U.S.S.R. That trip resulted in a same-titled album released by Epic. The second trip, billed as "Country And Eastern," merged country songwriters with artists and writers in the Romanian cities of Bucharest and Sibiu in the spring of 1994.

Scott says he was approached about doing the Indonesia trip following his other successful ventures. "They're very eager to learn," Scott says. "We're doing panels on management, performing rights, and copyright law. They're not afraid of the issues and are so open to discussing them. They're crying out for knowledge about the way we do things."

"Pacific Harmony/Indonesia '95" coincides with the country's 50th anniversary of independence. Scott says that President Soeharto, Chief Minister Moerdiono, and other government officials have been supportive of the project, especially Tengku Malinda ("Tengku" is Indonesian for princess), who has been extremely helpful in organizing the trip and events. Malinda, who works for Indonesia's state television and is very involved in the government, is also a tremendous supporter of the arts.

"I think that music and the people behind the music are very important," Malinda says. "And since I have the privilege to have contacts in the government, I think I should promote this for the betterment of the music circles... We have a lot to learn. Your people in the music world are very much more advanced than us."

Malinda says she hopes that the event will help improve the global creative community's perception of Indonesia. "In a way, we do have a bad image with all the piracy going on," she says. "If we have this awareness, we will try to overcome it, and it will also help [other countries do] business in this country."

Gary Burr, named ASCA's songwriter of the year earlier this month, participated in the trip to Romania and says interacting with songwriters from other cultures is an interesting experience. "In Romania, it was very good for their writers to see people who actually make a living doing this," he says. "We think we have it hard here, but over there they were doing it under the threat of arrest and under the supervision and censorship of the government. Compared to that, we have it relatively easy."

"It really was a wonderful thing in Romania, and I'm looking forward to the same sort of thing in Indonesia. It's a very bonding experience," he continues. "It certainly does show you that every country has its writers and artistic people, and every one of them basically has the same fears and philosophies. It's really an amazing experience to see that."

The other songwriters traveling to Indonesia are Matthew and Gunnar Nelson, Gary Nicholson, Tommy Page, Allan Rich, Steve Werfel, Mark Mueller, Brad Parker, Andy Goldmark, Lois Walden, Randy Sharp, Stewart Harris, Dave Gibson, Mark Hudson, Sass Jordan, Jeff Lorber, Steve McClintock, Maria Yedai, and Lisa Fischer. Also, a number of music industry professionals will take part in the seminars there, including Nashville Songwriter Assn. International's Pat Rogers, ASCAP's Loretta Munoz, and BMG Music's Ron Soloveld.

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BOXCODE TOP 10 CONCERN GROSSERS

ARTIST(S)	Release	Date(s)	Gross (ticket prices)	Attendance (Country)	Promoter
ELTON JOHN	Holywood Bowl Los Angeles	Sept. 23	\$2,386,372 \$27.25/\$27.75/ \$32.75/\$27.25	94,540 two sellouts	Bit Star Presents Andrew Newell
B.J.M. GRANT LEE BUFFALO	Candidatus Spectrum Piedmont	Oct. 12-14	\$2,346,239 \$35/\$25	36,760 three sellouts	Electric Factory Concerts
JIMMY PAGE & ROBERT PLANT THUNDERSTORM	Irvine Meadows Anaheim Irvine, Calif.	Oct. 2-3	\$1,278,880 \$75/\$35	38,180 two sellouts	Audiot Attractions
JIMMY BUFFETT & THE CRYSTAL BROTHER BAND	Irvine Meadows Anaheim Irvine, Calif.	Oct. 13-14	\$926,493 \$40/\$25/\$21	26,180 two sellouts	Audiot Attractions
JIMMY BUFFETT & THE CRYSTAL BROTHER BAND MARGARET CHAPMAN	Hollywood Bowl Los Angeles	Oct. 7	\$857,862 \$27.25/\$24.50/ \$33.25/\$23.25	16,722 sellout	Bit Star Presents Andrew Newell
JIMMY PAGE & ROBERT PLANT THUNDERSTORM	United Center Chicago	Oct. 11	\$638,352 \$19.50/\$21.50	18,376 sellout	Jim Pines
ELTON JOHN	Target Center Minneapolis	Sept. 29	\$601,461 \$29.50/\$29.50	18,810 sellout	in house
JIMMY BUFFETT & THE CRYSTAL BROTHER BAND	Target Center Minneapolis	Sept. 28	\$445,186 \$18.75/\$29.75/\$21	13,710 sellout	in house
IAN HALLER SUE ROW BROOKLYN CALLA	Irvine Meadows Anaheim Irvine, Calif.	Oct. 15	\$426,756 \$37/\$21/\$20	15,400 sellout	Audiot Attractions
HOLLYWOOD CALLA & JAZZ FESTIVAL PIERRE BALADE, GUS PIERRE MARY ANTHONY, CELIA CRUZ, MARY ANTHONY, CELIA CRUZ, MARY ANTHONY, CELIA CRUZ	Hollywood Bowl Los Angeles	Sept. 30	\$382,467 \$41/\$22/\$21/\$22	13,850 13,850	Bit Star Presents Andrew Newell

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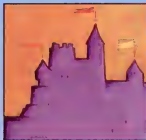
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AD CLOSE: OCT. 24

ISSUE DATE: NOV. 18

Billboard's November 18th issue explores the regional markets of Germany, Switzerland, and Austria. This spotlight will include featured articles on the top five artists, composers and producers in the German-market (based on first half-'95 analysis) and the role German publishing companies played in orchestrating the top hits of the year. In addition, look for an annual review on business and creative developments taking place in Switzerland and Austria.

Contact

Christine Chinetti
44-171-323-6686



RAP

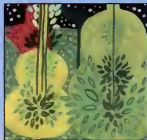
AD CLOSE: OCT. 31

ISSUE DATE: NOV. 25

Billboard's Spotlight on rap will survey the state of music and the market, the past year's trends and styles, and take you overseas to report rap activity in the U.K., France, Italy, Japan and Australia. Additional coverage will include rap acts that are taking to on-line sites and CD-Roms; the trend toward urban stations using rappers as broadcast talent - who's where and how they fare on radio; and a report on members of the successful group, the Wu-Tang Clan and how they have produced successful albums for several other huge artists.

Contact

Ken Piotrowski
212-536-5223



BRAZIL

AD CLOSE: NOV. 7

ISSUE DATE: DEC. 2

In a continuing effort to embrace Latin American markets worldwide, Billboard shines the spotlight on Brazil in its December 2nd issue. This late-breaking comprehensive review of Brazil's market includes profiles/outlooks from record labels, an update on the concert scene and a report on the recent resurgence of veteran pop acts. We'll also take a look at certain "hot" topics in the market, such as the effect of the government's monetary policy on industry activity.

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WORLDWIDE SPECIALS & DIRECTORIES 1995



QUINCY JONES

AD CLOSE: NOV. 21

ISSUE DATE: DEC. 16

Quincy Jones, one of the entertainment industry's premier talents, celebrates a half-century of wide-ranging accomplishments. **Billboard's** December 16 spotlight is anchored around an up-close, exclusive interview with Quincy, highlighting his career milestones as a music producer, arranger, artist, publisher, and film producer/scorer. We'll also take a look at his much anticipated new release *Q's Juke Joint* and his future projects.

Contact

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YEAR IN MUSIC

AD CLOSE: NOV. 28

ISSUE DATE: DEC. 23

Billboard's 1995 Year End Issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year's best releases. Plus, expanded editorial coverage recaptures the impactful trends and happenings of the past year. A Collector's Issue. It remains on the newsstand for two weeks.

Contact

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YEAR IN VIDEO

AD CLOSE: DEC. 12

ISSUE DATE: JAN. 6

Enjoying another successful year, the home video market continues to diversify and expand its products. This January 6 spotlight is anchored around the year-end positions of **Billboard's** home video charts, including Top video sales, Top video rentals and Top kid video. In addition, **Billboard** takes you through the major trends of 1995 as well as taking a look at predictions for 1996 trends and developments.

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1941-1995



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BILLBOARD'S HEATSEEKERS ALBUM CHART

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM & NUMBER (DISTRIBUTING LABEL, SUGGESTED LIST PRICE, EQUIPMENT FOR CASSETTES)	TITLE
			*** No. 1 ***		
1	1	1	MYSTIKAL	BIG BOY 431501 (JIVE) (10 \$9.95)	MIND OF MYSTIKAL
2	1	1	DEBORAH COX	AMERICA 14761 (10 \$9.95)	DEBORAH COX
2	9	2	TAKA	TAKEA 14000 (10 \$9.95)	NOBODY ELSE
4	2	2	MR. BUNGLE	WARRIOR BROS. 43500 (10 \$9.95)	DISCO VOLANTE
9	2	9	TERRI CLARK	WARRIOR BROS. 43500 (10 \$9.95)	TERRI CLARK
1	9	1	GARBAGE	ALMO SOUNDS 40500 (10 \$9.95)	GARBAGE
1	9	1	EDWIN MCCAIN	ALMO SOUNDS 40500 (10 \$9.95)	HONOR AMONG THIEVES
9	1	1	LIFE OF AGONY	COASTAL/INFERNO 43500 (10 \$9.95)	UGLY
9	1	1	JT THE BIGGA FIGGA	STREIGHT OUT THE LABS 43500 (10 \$9.95)	DWELLYN IN THE LABS
10	2	2	PURE SOUL	THE SPINNETT/INFERNO 43500 (10 \$9.95)	PURE SOUL
11	6	15	BRYAN WHITE	AVANTAGE 41422 (10 \$9.95)	BRYAN WHITE
12	5	5	EDWIN COLLINS	BAR NONE 41422 (10 \$9.95)	GORGEUSO GEORGE
13	9	3	HEATHER NOVA	SEA CATWORK 47015 (COLUMBIA) (10 \$9.95)	OYSTER
14	13	7	THE MOFFATT	FOXPAN NADVILLE 52773 (10 \$9.95)	THE MOFFATT
15	1	1	STEVEN CRUTCHER	SHIMMIE 14901 (10 \$9.95)	MUSIC OF CHRISTMAS
16	1	1	INSANE CLOWN POSSE	SPINNYWATK 44001 (BATTERY) (10 \$9.95)	RIDDLE BOX
17	3	8	POINT OF GRACE	WIDE MOUTH 43500 (10 \$9.95)	THE WHOLE TRUTH
18	2	2	CRIPS	CHANGLO/INFERNO 43500 (10 \$9.95)	NATIONWIDE RIP RYDZ
19	16	6	JARS OF GLASS	ESSENTIAL 43500 (10 \$9.95)	JARS OF GLASS
20	3	2	SEVEN MARY THREE	ATLANTIC 56533 (10 \$9.95)	AMERICAN STANDARD

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM & NUMBER (DISTRIBUTING LABEL, SUGGESTED LIST PRICE, EQUIPMENT FOR CASSETTES)	TITLE
21	37	26	SHENANDOAH	LIBERTY 81351 (10 \$9.95)	IN THE VICINITY OF THE HEART
21	11	9	CIV	ALMA 42830 (10 \$9.95)	CIV
23	27	14	JEFF CARSON	WGC CIRC 77440 (10 \$9.95)	JEFF CARSON
27	27	15	BROTHER CANE	WARRIOR BROS. 43500 (10 \$9.95)	SEEDS
15	8	8	RON KENLY	INTEGRITY 02392 (11 \$9.97)	SING OUT WITH ONE VOICE
26	15	14	MORTAL KOMBAT	WARRIOR BROS. 43500 (10 \$9.95)	MORTAL KOMBAT
27	7	1	LOVE PROJECT	INFERNO 43500 (10 \$9.95)	FALLING FARTHER IN
28	20	8	G. LOVE & SPECIAL SAUCE	COAST 43500 (10 \$9.95)	COAST TO COAST MOBILE
26	15	8	RAY BOLT	WARRIOR BROS. 43500 (10 \$9.95)	THE CONCERT OF A LIFETIME
30	1	1	BLOODSWEET	WARRIOR BROS. 43500 (10 \$9.95)	REAL
11	15	8	MILOSH	CHANCE 43500 (10 \$9.95)	DIMU RID/AS
32	16	16	MOKENSTEF	OUTERPLANET 52734 (10 \$9.95)	AZZ UZZ
33	1	1	MENACE CLAN	RAP-A-LOT 40120 (10 \$9.95)	OH HOO
34	24	3	JIM BRICKMAN	WARRIOR BROS. 43500 (10 \$9.95)	BY HEART
35	1	1	BONEY JAMES	WINNIE 43500 (10 \$9.95)	SEDUCTION
36	22	25	RHETT AKINS	DECCA 11088 (10 \$9.95)	A THOUSAND MEMORIES
37	25	14	THE JAZZMATTERS	ACE 2049 (10 \$9.95)	THE JAZZMATTERS II
38	26	13	KEVIN CANTY	DECCA 11088 (10 \$9.95)	TILL SHILOH
39	26	18	BUNNY BENTLEY	ALMA 42830 (10 \$9.95)	ALL I NEED TO KNOW
40	28	7	WILLIAM BECTON & FRIENDS	WARRIOR BROS. 43500 (10 \$9.95)	BROKEN

POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BOZZILLO

SCHOOLWORK: MCA Records is sending young R&B newcomer Monteco back to school to promote his debut album, "Self Assured." The 16-year-old New Orleans-based artist, who uses a tutor for his schooling due to extensive promotion obligations, is on a 20-market tour of high schools and middle schools from Oct. 20-Nov. 29.

He'll perform a 20-minute set, including a duet with labelmate

gig. Consistent singles, T-shirts, and Monteco dog tags will be passed out at the schools, as well as flyers listing stage tips to a local record store where the album is on sale.

"The main reason we're doing this is for Monteco to get close to his peers," says Marilyn Batcher, national director of marketing at MCA. "He has performed at several black expos and industry conventions this year, and we've learned that he's his best sleeperson."

After top 40/rhythm-crossover WPGC Washington, D.C., leaked "Is It Me?" in January, the label put Monteco on several regional radio and retail promotional tours and landed him appearances on BET and at the Uni Convention and the Impact Summer Summit.

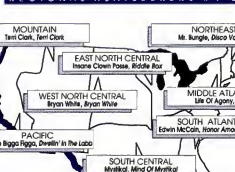
Radio stations will tie into the school tour either by running a contest in which the school with the best attendance wins the Monteco concert or by simply promoting the appearance on air. For instance, in Los Angeles, Batcher will take a ride in R&B KJBT (the Beat's "hit van" on the way to his performance). In Cleveland, R&B WZLX will enliven the attendance contest.

After the artist performs, he will answer questions from fans. "Our primary focus is to send a 'stay in school' message," says Batcher. "These kids are his peers and are more apt to listen to him than us."



Without A Doubt, "Tragic Kingdom," the Trauma/Interscope debut from Orange County, Calif., rockers No Doubt, bows at No. 9 in the Pacific Regional Roundup this week. The band is in the midst of club dates and is up for several modern rock radio-sponsored Christmas shows this year.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1. Terri Clark, Terri Clark	1. Mr. Bungle, Disco Volante
2. Tori Clark, Tori Clark	2. Life Of Agony, Ugly
3. Bryan White, Bryan White	3. Gillette Santa Rosa, In The Vicinity Of The Heart
4. Mr. Bungle, Disco Volante	4. Brother Kane, Seeds
5. Heather Nova, Oyster	5. G. Love & Special Sauce, Coast To Coast Mobile
6. Tori Clark, Tori Clark	6. Take Thru, Nothing Like
7. Edwin McCain, Honor Among Thieves	7. Heather Nova, Oyster
8. Edwin McCain, Honor Among Thieves	8. Edwin McCain, Honor Among Thieves
9. Garbage, Garbage	9. Garbage, Garbage
10. Bleah, Bleah	10. The Cars, Candy Mountain

To hit markets not included in the school tour, MCA has set up write-in contests in the November and December issues of the national black teen magazine Black Beat and Right On!, respectively. For the Black Beat contest, winners receive a Christmas gift of Ruff Wenzelwear. Right On! winners re-

ceive Monteco dog tags.

GREAT TO BE STRAIGHT:

Gary Kurfirst, owner of Radiactive Records, says that all the obstacles that the label may face with Black Grape is that the British band doesn't sound like any band on U.S. modern rock radio today. Black Grape, the new band formed by former Happy Mondays leader Shaun Ryder, mixes rap, punk, funk, and soul on its very peppy debut.

"It's Great When You're Straight ... Yeah," released in the U.S. Aug. 7 and in the U.K. Oct. 10.

The album debuted at No. 1 on the U.K. album chart Aug. 25. The first single, "In The Name Of The Father," bowed Aug. 19 on the U.K. singles chart at No. 8. The single will be serviced to modern rock stations in the U.S. on Monday (23).

"Because so many bands sound like [on American radio], there might be a window of opportunity here if programmers are getting bored," says Kurfirst. "So many bands like to play it safe and may not touch something with a dance beat and not guitar-driven. Hopefully, the aggressive stations will." Kurfirst says that, for now, he just wants to lay a solid foundation for the band, which tours the States Nov. 18-Dec. 10, and work the album more aggressively after the holidays.

TID BITS: Weeks after the

tragic death of two of their members, For Squares are experiencing bitterness with songs from their 550 Music debut, "Example." Modern rockers KROQ Los Angeles, KOME San Jose, Calif., WKRO Dayton, Ohio, and XTRA-FM (91X) San Diego are playing "The Mighty K&S," while KITS (Live 105) San Francisco, WNNX (90X) Atlanta, WSHF



Right On. Echobelly kicks off its nationwide tour Nov. 2 in support of its 550 Music debut "On," released Oct. 17. The album, on Fauve/Rhythm King in the U.K., bowed on the Hits Of The U.K. albums chart at No. 4 for the week ending Oct. 7. The first single, "King Of The Korb," will be serviced to modern rock radio Oct. 30.

Miami, and WZRH (the Zephyr) New Orleans are on "8.02 P.M."

ROAD WORK: Former School Of Fish lead singer Josh Clayton-Felt will tour in advance of his A&M debut, "Incarcerate Nature Boy," due in early 1994. His trek began in Seattle Oct. 12 and finishes in L.A. Dec. 2.



Gunnin' For Gold. Priority Records rapper Mack 10 celebrates the Recording Industry Assn. of America's gold certification of his self-titled debut set with label associates. Pictured, from left, are Priority executive VP/GM Art Jagger, Mack 10, Priority sales president Mark Ceram, and Priority president/CEO Bryan Turner.

Randy Crawford Comes Home 'Naked'; IAAAM Reps Hear London Calling

BACKDOOR RETURN: The fact that Randy Crawford didn't have a domestic label deal failed to deter the veteran jazz/R&B vocalist from recording her latest album, "Naked And True." The album found a home at WEA Germany, which distributed it in Europe.

Commenting on the difficulty of hybrid R&B and jazz artists to obtain record deals in the U.S., Crawford's Los Angeles-based manager Barry Gross says, "Record companies [in Europe] have a better handle on artists like Randy."

However, once she made it way to the red, white, and blue shores as an import and jazz/AC stations jumped on the cover of J.J. Cale's "Cajun Moon," Messa/Bluemoon snatched up Crawford's project for domestic distribution.

"Even though [jazz/AC] doesn't usually play vocal tracks, this album has a laid-back, soulful quality that makes it attractive to the format," says Messa/Bluemoon sales VP Paul Santos. "The album has a funky edge to it and will not only appeal to jazz and R&B consumers, but we think pop listeners will also embrace it."

"Naked And True," which arrives at retail Nov. 7, is a collection of jazz and R&B favorites that includes songs recorded originally by such artists as Patrice Rushen ("Forget Me Not"), George Benson ("Give Me The Night"), and Prince ("Purple Rain"). It was produced by Hannover, Germany-based Ralf Driesemeyer.

The album also features the instrumental work of noted funksters Bootsy Collins, Bernie Worrell, and Fred Wesley.

Bluemoon executives view "Naked And True" as primarily a radio-driven project that will benefit from support marketing measures: A "Forget Me Not" clip was recently serviced to BET, VH1, the Box, and appropriate local video programs. In addition, a yet-to-be-determined track will be serviced to dance clubs as a 12-inch vinyl promo.

Santos says, "Randy already has a base at urban and contemporary jazz stations, and the songs she's doing are so familiar that her potential to cross over is high."

Crawford is currently on tour in Europe, but Gross says to expect a visit to the U.S. in the spring. The vocalist is signed to the William Morris Agency.

FOR THE THIRD successive year, the International Assn. of African-American Music, in conjunction with the British-based Black Entertainment Trust Society, hosted the Global London Tour Oct. 13—a full week of business activities for U.S. executives, producers, artists, and entre-

preneurs.

In addition to attending seminars—which focused on the perceived lack of support for black music on the part of major U.S. companies, and the dearth of black executives in power positions—visits were made to retail, record distributors, and magazine publishers. IAAAM delegates also attended artist showcases.

LABEL LEAP-FROGGING: Former A&M vocal quartet For Real has inked with Rowdy/Arista. The group's first effort at its new home is the Babyface-produced track "Love Will Be Waiting," from the "Waiting To Exhale" soundtrack, which is scheduled for release on Arista in mid-November.

For Real's Los Angeles-based manager Herb Jordan says, "We welcome the opportunity to work with [Rowdy president] Dallas Austin and anticipate strong backing from [Arista president] Clive Davis, who was intimately involved in the deal."

For Real's harmonies have always been soulful; Jordan says to expect a funkier edge to the group's tracks, courtesy of

Austin's production talents.

Twentieth Century Fox will release the movie "Waiting To Exhale" to theaters Dec. 22.

DATABASE: When rapper 2Pac was recently released from prison, he promptly signed with Death Row Records. No word yet on when to expect an album. He has also signed with Sage Management and Consulting, joining a heavy weight roster that includes Jodeci, DeVante, and Mary J. Blige. ... Elektra artist Keith Sweat, Quest, and Keith Washington, and "Video Soul" VP Donnie Simpson are among the celebrity hunka featured (tastefully) in the 1996 Alayne calendar. ... Iehabian's Soul Classics imprint releases its next batch of vintage R&B hits compilations on Tuesday (24). Among the CDs, which are ideal holiday auld stocking stuffers, are "Lifting The Spirit," an assortment of tracks that raise the inner spirit; "Love, Peace And Understanding," themed around world peace and unity; and "Soulful Love Duetts Vol. One" and "Soulful Love Duetts Vol. Two," which feature chart-topping duets of the '60s, '70s, and '80s. ... Doz will release the much-awaited album "I Refuse To Be Lonely" by the late Phyllis Hyman Nov. 7. The similarly titled first single is currently on the airwaves. ... Upstart R&B Jodeci recently embarked on a U.S. tour in support of its platinum-certified set "The Show, The After Party, The Hotel." Joining the act on the road is labelmate Mary J.

(Continued on page 32)

Immature's Musical Growth Spurt MCA Act Broadens Appeal On 'We Got It'

■ BY J.R. REYNOLDS

LOS ANGELES—After a disappointing recording debut on Virgin, Immature established itself as a teen-idol trio with the MCA album "Playtime Is Over." When the label released "We Got It" internationally Dec. 5, the adolescent threesome will attempt to demonstrate its musical growth with a set that should appeal to a broader consumer base that includes young adults.

Immature debuted in 1992 with the Virgin disc "On Our Worst Behavior." The act dressed in weird fashions and

was imaged as a brash, preteen collective that was too young to be labeled a group of bad boys. Although the talent was there, young consumers seemed to have a difficult time relating to the group's over-the-top look and bubble-gum hip-hop.

As a result, the album sold only 33,000 units, according to SoundScan, and failed to make the Top R&B Albums chart.

When the group jumped to MCA to record its sophomore set in 1994, its musical approach and tawdry alternative image were scrapped in favor of, ironically, a more mature demeanor.

And consumers responded. "Playtime Is Over" sold 533,000 units, according to SoundScan, and reached No. 26 on the Top R&B Albums chart. The group members, all 12 years old, became teen sensations, causing groupie mob scenes wherever they made public appearances.

On "We Got It," Immature moves

toward an even more adult sound with smooth ballads and groove-laden mid-range tracks. The band's Marques "Batman" Houston says, "The biggest difference between this album and the



last one is that we've matured a lot. Our voices have changed and so has our musical style."

Jerome "Romeo" Jones and Kelton "LDB" Kessner round out Immature.

A year can be a long time for artists who are just entering their teens, and change is inevitable. However, David Harleston, president of MCA's black music collective, plans to tap the act's evolution to establish a perception of Immature as a legitimate creative force.

Harleston says, "Consumers, especially young adults, who weren't Immature fans before will be pleasantly surprised. The album has beautiful melodies; these guys are growing up, and you'll hear things that reflect that. There's a warmth in their delivery that is sure to endear listeners from 12 to 25."

"We Got It" was produced by Los Angeles-based Immature manager Chris Stokes, along with Brian Morgan and Pei Conley.

MCA is hoping to maintain high consumer awareness of Immature through an intense electronic media campaign that includes appearances on television magazines, such as "Extra" and "Entertainment Tonight." Print fanzines and other youth-oriented publications are being approached for fea-

(Continued on page 32)

For Dave Clark

A memorial service honoring the late record promotion veteran Dave Clark will be held Thursday (26) at 5 p.m. sharp at the Sheraton New York & Towers in Imperial Ballroom B.

The 30-minute ceremony will precede the Cathy Hughes "Salute To Excellence" tribute, which is also scheduled at the hotel.

Clark is acknowledged as being the first black record promotion man in the business. He was born March 6, 1909. His last position in the industry was promotion senior VP at Malaco Records.

Clark died July 22, 1995.

In honor of his lifelong record business achievements, Malaco established the Dave Clark Memorial Music Scholarship at Lane College in his native Jackson, Tenn.



Shai Birthday Boy. Shai group member Carl Martin, who also heads Carl Martin Entertainment, celebrates his birthday with a few industry colleagues at the Room in West Hollywood, Calif. Pictured, from left, are veteran vocalists Lole Watson, Martin, actor Marlon Wayans, actress Michelle Thomas, and rapper/producer Dr. Dre.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
*** NEW & HOT 1/HOT STUB DEBUT ***					
1	NEW	1	AZ	ONE (10/23/95) (10/23/95) (10/23/95)	1
2	NEW	1	KRS-ONE	ONE (10/23/95) (10/23/95) (10/23/95)	2
3	1	2	MARIAN CARMY	COLUMBIA 5670 (10/16/95) (10/16/95)	1
4	NEW	1	JARRET JACKSON	AM 5-0399 (11/06/95) (11/06/95)	4
5	3	17	DESIGN OF A DECADE 1986/1996	DESIGN OF A DECADE 1986/1996	5
6	2	3	DEAD PRESIDENTS	DEAD PRESIDENTS	6
7	3	13	FATHER AND SON	FATHER AND SON	7
8	5	7	THE HOOK	THE HOOK	8
9	6	10	THE SHOW	THE SHOW	9
10	8	13	E. 1999 ETERNAL	E. 1999 ETERNAL	10
11	4	1	4.5.6.1	4.5.6.1	11
12	11	9	DANGEROUS MINDS	DANGEROUS MINDS	12
13	7	2	THE GOLD EXPERIENCE 2	THE GOLD EXPERIENCE 2	13
*** GREATEST GAINER ***					
14	51	50	MYSTICAL	MYSTICAL (10/23/95) (10/23/95) (10/23/95)	14
15	14	13	D'ANGELO	D'ANGELO (10/23/95) (10/23/95) (10/23/95)	15
16	12	11	BAKEMON GUEST STARRING TONY STARKS (GHOST FACE KILLER)	BAKEMON GUEST STARRING TONY STARKS (GHOST FACE KILLER)	16
17	13	10	CONSPIRACY	CONSPIRACY	17
18	10	4	HOLD IT DOWN	HOLD IT DOWN	18
19	17	14	I REMEMBER YOU	I REMEMBER YOU	19
20	18	15	SOLD	SOLD	20
21	15	12	CLUB SERVING	CLUB SERVING	21
22	16	13	THE SHOW, THE AFTER PARTY, THE HOTEL	THE SHOW, THE AFTER PARTY, THE HOTEL	22
23	19	20	CRUISE/SEX/ROCK	CRUISE/SEX/ROCK	23
24	22	21	THE BIG FISH	THE BIG FISH	24
25	NEW	1	DEBORAH COX	DEBORAH COX	25
26	20	19	MISS THANG	MISS THANG	26
27	NEW	1	NO MAN'S LAND	NO MAN'S LAND	27
28	21	21	OPERATION STACHOKA	OPERATION STACHOKA	28
29	23	18	NEW YORK UNDERCOVER	NEW YORK UNDERCOVER	29
30	22	12	THE REX FILES	THE REX FILES	30
31	24	22	REACHIN' BACK	REACHIN' BACK	31
32	25	27	REFLECTIONS 7	REFLECTIONS 7	32
33	35	—	PURE SOUL	PURE SOUL	33
34	28	24	ME AGAINST THE WORLD	ME AGAINST THE WORLD	34
35	26	23	BLACK 13	BLACK 13	35
36	36	33	BROKEN	BROKEN	36
37	29	31	TRUE	TRUE	37
38	30	26	BRANDY	BRANDY	38
39	27	27	READY TO DIE	READY TO DIE	39
40	31	29	14	14	40
41	32	34	MY LIFE	MY LIFE	41
42	38	35	GREATEST HITS	GREATEST HITS	42
43	34	25	CONVERSATION	CONVERSATION	43
44	NEW	1	DA HOOD	DA HOOD	44
45	33	30	HISTORY: PRESENT AND FUTURE BOOK	HISTORY: PRESENT AND FUTURE BOOK	45
46	44	—	NATIONWIDE REMIX	NATIONWIDE REMIX	46
47	41	39	KIRK FRANKLIN AND THE FAMILY	KIRK FRANKLIN AND THE FAMILY	47

Albums with the greatest sales gains this week. *Recording Industry Ass'n of America (RIAA) certification for shipment of 500,000 units (250,000 for EPs). *RIAA certification for shipment of 1 million units (500,000 for EPs), with multipatinum titles indicated by a numeral following the symbol. *Artist indicates LP is available. Mail, CD prices and CD prices for WMA and BMS labels, are suggested list. Prices marked EQ, and all other CD prices, are equivalent prices, which are projected from manufacturers' data. *Indicates past or present Warner Bros. 01955, Billboard PR Communications, and SoundScan, Inc.

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SECTION

HANGING TOUGH: "Fantasy" by Mariah Carey (Columbia) holds No. 1 position on the Hot R&B Singles chart this week. In its fifth week, it's still going in straight. In fact, it moves back into No. 1 position on the Hot R&B Singles Airplay chart. "Who Can I Run To" by Xscape (So So Def/Columbia), which was No. 1 on the airplay chart last week, also going in straight but got pushed back to No. 2 because "Fantasy" gained more points. On the Hot R&B Singles chart, "Who Can I Run To" remains halted at No. 2. Meanwhile, "Tell Me" by Groove Theory (Epic), which moves 4-3, continues to have strong gains in both airplay and sales. Both "Who Can I Run To" and "Tell Me" have the potential to make it to the top, but they will need a strong surge in sales to get past "Fantasy."

IT'S LIKE THAT, AND THAT'S THE WAY IT IS: "Like This And Like That" by "Before You Walk Out Of My Life" by Monica (Rowdy/Arista) has the largest increase in points on the entire chart. This strong gain pushes it into the top 10, as it moves 11-8. Usually records with such a strong increase would take a larger jump, but because the top 15 of this chart is so competitive lately, it only manages to move up two positions. "Already Missing You" by Gerald & Eddie Levert Jr. (EastWest) is also caught in the traffic jam. It stalls at No. 12 despite a very healthy week at radio and retail. It is now No. 1 at WVIN Baltimore and WKXI Jackson, Miss., and is top five at eight other stations, including KKDA Dallas, WKZZ Cleveland, and KMDJ Jackson, La.

FANTASTIC VOYAGE: "Cruisin'" by D'Angelo (EMI) takes a nice jump up the R&B Singles chart this week. D'Angelo's "Brown Sugar" is one of the most critically acclaimed albums of the year. This singer/songwriter/producer has been selling out shows in clubs all across the country. This week, "Cruisin'" is top 10 at 10 stations, including WFEC Charlotte, N.C., WKYY Milwaukee, and WJLB Detroit. "Come With Me" by Shal (Glenview-Alloy/MCA) picks up the pace this week. It jumps 31-19, with very strong gains in both airplay and sales. It is top five at seven stations, including WQMG Greensboro, N.C., WJHM Orlando, Fla., and WHRM Memphis.

SURVIVAL OF THE FITTEST: "Liquid Swords" by Genius/GZA (Geffin) is this week's Hot Shot Debut. It makes a very impressive debut at No. 33 and enters the chart based on the strength of its sales. At radio it is receiving very limited airplay at a handful of stations. Genius/GZA is a member of the Wu-Tang Clan. On the Hot Rap Singles chart, the record is this week's Greatest Gainer and jumps 26-4.

GREATEST GAINERS: "Temptations" by 2Pac (Interscope) takes the honors for Greatest Gainer/Airplay this week. Now that Shakaar has been released from jail on bail, it will be interesting to see if the popularity of his records at radio and retail is affected. This week, "Temptations" is top 10 at WEJH Chicago, KKDA Dallas, and WHTA Atlanta. "I Miss You (Come Back Home)" by Monifah (UpTown/MCA) wins the Greatest Gainer/Sales award this week. Monifah is the latest discovery of rapper/producer/record executive Heavy D. "I Miss You" is also building a strong base at radio. This week it is top five at WXYV Baltimore and top 15 at WJHM Orlando, Fla., WOVF Norfolk, Va., and WNVN Lexington, Ky.

IMMATURE
(Continued from page 29)

tates.

The trio has made cameo appearances in films including "House Party 3" and Houston has a recurring role in the Warner Bros. network comedy series "Sliders."

On the music side, Immature's "Feel The Funk" from the "Dangerous Minds" soundtrack had 1,580 detections over 113 R&B, crossover, and top 40 stations for the week ending Oct. 12, according to Broadcast Data Systems. The song is currently No. 15 on the Hot R&B Singles chart. The track also appears on "We Got It."

The title track from "We Got It" is the hypotonic first single, which was serviced on vinyl to radio and club DJs, college stations, and to those on MCA's Immature specialty list, including fan club members, prior to the CD's shipment to R&B and pop stations Oct. 27. Ashley Yae, MCA black music collective marketing and public relations VP, says that the video for "We Got It" will arrive no later than the release date of the single and will be serviced to local and regional programs as well as MTV, VH1, the Box, and BET.

"In-person appearances are important to our marketing strategy, and we plan to send the group on a national promotion tour prior to the album's release," says Fox.

A concert tour is scheduled to begin in February. Immature is represented by Famous Artists.

THE RHYTHM & THE BLUES
(Continued from page 29)

Blige, as well as Bad Boy Entertainment's Notorious B.I.G., Junior M.A.F.I.A., Top, and Craig Mack. Other acts scheduled to appear during the tour are Adina Howard, the Luniz, the Basement, and Naughty By Nature.



Boyz Time Out. Dre Farooq/Rhythm Safari act Boyz Of Farooq take a break from shooting the clip for "The Run Around," the group's second single. Pictured in back, from left, are B.O.P.'s Jack, rapper Ice-T, director Okuwha, and B.O.P.'s Eric, Charlie, and Jeffery.

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Hot Rap Singles™

COLLECTED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COMPILED, COMPILED AND PROVIDED BY SOUNDBSCAN				ARTIST	
WEEK ENTERED	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NAME OF DISTRIBUTING LABEL)	ARTIST	
NO. 1					
1	1	11	GANGSTER'S PARADISE FROM "DANGEROUS MINDS" (MCA)	• COOOL FEATURING L.R. & J. LUNIZ	
2	2	22	I GOT IT ON MY MIND (MCA)	• LUNIZ	
3	3	3	CELL THEORY (MCA)	• GOODIE MOB	
GREATEST GAINER					
4	28	2	LIQUID SWORDS (Geffin)	• GENIUS/GZA	
5	4	3	SUGAR HILL (Geffin)	• AZ	
6	5	10	ICE CREAM (Geffin)	• CHEF RAKEMOON	
7	6	5	HOW HIGH FROM "THE SHOW" (MCA)	• REDMAN/WEATLAND	
8	7	6	MY LIFE (MCA)	• JUNIOR M.A.F.I.A.	
9	3	25	RUNNIN' (MCA)	• THE PHAROCY	
10	9	7	BOOMBASTIC IN THE SUMMERTIME (MCA)	• SHAGGY	
11	14	16	DANGER (Geffin)	• BLAZHAY BLAZHAY	
12	8	4	LIST OF THE MONTH (MCA)	• BONE THUGS-N-HARMONY	
13	10	—	BOMBO (MCA)	• ERICK SERMON	
14	11	8	ONE MORE CHANCE, STAY WITH ME (MCA)	• THE NOTORIOUS B.I.G.	
15	16	—	AIN'T NOTHIN' BUT A SHE THING (MCA)	• SALT-N-PEPA	
16	NEW	1	WINGS OF THE MORNING (MCA)	• CAPLETON	
17	13	12	THROW YOUR SET IN THE AIR (MCA)	• CYPRESS HILL	
18	15	16	SUMMERTIME IN THE L.I.C. FROM "THE SHOW" (MCA)	• THE DOGE SHACK	
19	17	19	FADES EM ALL (MCA)	• JAMMAL	
20	18	11	JEPS, LES COUPS, BIMAZ & BENZ (MCA)	• LOST BOYZ	
21	12	18	WE ACT LIKE THEY DON'T KNOW (MCA)	• KRS-ONE	
22	21	23	Y'ALL AIN'T READY YET (MCA)	• MYSTICAL	
23	27	—	EAST SIDE RENDEZVOUS (MCA)	• FROST	
24	19	17	TEMPTATIONS (MCA)	• 2PAC	
25	22	18	WEST UP (MCA)	• WC & THE MAAD CIRCLE	
26	20	15	REAL HIP HOP (MCA)	• DAS EFX	
27	24	24	SITTIN' ON CHROME (MCA)	• MASTA ACE INCORPORATED	
28	31	27	GIRLSTOWN (MCA)	• SUPER CAT	
29	25	21	WHAT'UP, WHAT'UP (MCA)	• PLATONIKO FEATURING L.A. SNO	
30	29	22	THE COOLIN' COOLIN' (MCA)	• COOLIN' COOLIN' & THE COOLIN' COOLIN'	
31	26	20	I WISH (MCA)	• SKEE-LO	
32	35	13	THE NOO FACTOR (MCA)	• MAD SKILLZ	
33	30	30	WASSUP WASSUP (MCA)	• A-TOWN PLAYERS	
34	32	32	ROUND & ROUND (MCA)	• TWINZ	
35	34	29	SULTRY FUNK (MCA)	• M.C. HAMMER FEATURING V.M.	
36	34	29	WHERE'S DI PARTY AT? (MCA)	• DOUG E. FRESH	
37	42	13	1.2 PASS IT (MCA)	• THE OLD PROJECT FEATURING DAD ALL-STAR	
38	34	33	ON THEM THINGS (MCA)	• MACK 10	
39	40	33	TEMPERATURE'S RISING (MCA)	• MOBB DEEP	
40	36	—	GHEETTO HEAVEN (MCA)	• INCIDENTS	
41	45	—	WHEREZ DA PARTY AT? (MCA)	• MILKBOUNCE	
42	39	28	FOE LIFE (MCA)	• KEITH MURRAY	
43	46	35	THIS THAT SHIT (MCA)	• NAUGHTY BY NATURE	
44	41	38	CLAP YU HANDS (MCA)	• 2PAC	
45	43	39	SO MANY YEARS (MCA)	• ONYX	
46	NEW	1	LAST DAY (MCA)	• ONYX	
47	RE-ENTRY	4	BANKHEAD BOUNCE (MCA)	• DIAMOND FEATURING D-RICK	
48	NEW	1	GHEETTO PARADE (MCA)	• BOSSMAN AND THE BLKJAZZ	
49	44	42	SLAM (MCA)	• BEENIE MAN	
50	37	35	I'LL BE THERE... YOU'RE ALL L... (MCA)	• METHOD MAN/IL BUGE	

© Records with the greatest sales gains this week. * Indicates availability. ** Recording industry Association of America (RIAA) certification for sales of 1 million units. C indicates number of copies. *** Indicates availability. **** Indicates availability. ***** Indicates availability. (M) Contains explicit lyrics. (P) Contains explicit lyrics. (R) Contains explicit lyrics. (S) Contains explicit lyrics. (T) Contains explicit lyrics. (V) Vinyl single availability. (D) CD single availability. (B) Cassette availability. (C) CD single availability. (D) CD single availability. (E) CD single availability. (F) CD single availability. (G) CD single availability. (H) CD single availability. (I) CD single availability. (J) CD single availability. (K) CD single availability. (L) CD single availability. (M) CD single availability. (N) CD single availability. (O) CD single availability. (P) CD single availability. (Q) CD single availability. (R) CD single availability. 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Subbing Under lists the top 25 singles under No. 100 which have not yet entered

[illegible]

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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio tracks: R&B stations are electronically monitored 24 hours a day. 7 days a week. Airplay is based on the most representative, comparable stations. Compiling dates of airplay with Airplay Information. Data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK	TITLE ARTIST (LABEL/PRODUCING LABEL)	THIS WEEK LAST WEEK	TITLE ARTIST (LABEL/PRODUCING LABEL)
1	*** NO. 1 ***	37	11 HOW HIGH JAY-Z (RCA/IMP)
2	FANTASY MICHELLE GIBSON (A&M)	38	16 LOVE T.K.O. BRIAN AUGER (COLUMBIA)
3	12 WHO CAN I RUN TO JAY-Z (RCA/IMP)	39	17 THE ENCOURAGER WILLIAM GIBSON & FRIENDS (IMP)
4	13 BROKENHEARTED MICHELLE GIBSON (A&M)	40	26 MISS YOU CAN BACK HOME MICHELLE GIBSON (A&M)
5	14 TELL ME MICHELLE GIBSON (A&M)	41	30 GET ON IT JAY-Z (RCA/IMP)
6	15 I HATE U JAY-Z (RCA/IMP)	42	31 HET LOVER JAY-Z (RCA/IMP)
7	16 YOU REMIND ME OF SOMETHING IN MY FEELS JAY-Z (RCA/IMP)	43	32 FREED U JAY-Z (RCA/IMP)
8	17 SENTIMENTAL JAY-Z (RCA/IMP)	44	33 LOVE DON'T LIE HERE ANYMORE JAY-Z (RCA/IMP)
9	18 RUNAWAY JAY-Z (RCA/IMP)	45	34 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
10	19 YOU'RE NOT ALONE JAY-Z (RCA/IMP)	46	35 I CAN GO JAY-Z (RCA/IMP)
11	20 HEAVEN JAY-Z (RCA/IMP)	47	36 PLAYERS ANTHEM JAY-Z (RCA/IMP)
12	21 ALREADY MISSING YOU JAY-Z (RCA/IMP)	48	37 ANYTHING JAY-Z (RCA/IMP)
13	22 TIL YOU GO TO BED JAY-Z (RCA/IMP)	49	38 LOVE AMBITION CALL ON ME JAY-Z (RCA/IMP)
14	23 YOU USED TO LOVE ME JAY-Z (RCA/IMP)	50	39 I NEED YOUR LOVE JAY-Z (RCA/IMP)
15	24 ON THE DOWN LOW JAY-Z (RCA/IMP)	51	40 LOVE DON'T LIE HERE ANYMORE JAY-Z (RCA/IMP)
16	25 BROWN SUGAR JAY-Z (RCA/IMP)	52	41 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
17	26 ONE MORE CHANCE/STAY WITH ME JAY-Z (RCA/IMP)	53	42 I NEED YOUR LOVE JAY-Z (RCA/IMP)
18	27 GANGSTA'S PARADISE JAY-Z (RCA/IMP)	54	43 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
19	28 MUST BE IN LOVE JAY-Z (RCA/IMP)	55	44 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
20	29 LIKE THIS AND LIKE THAT JAY-Z (RCA/IMP)	56	45 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
21	30 A DUGGIN' ON YOU JAY-Z (RCA/IMP)	57	46 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
22	31 SOMEONE TO LOVE JAY-Z (RCA/IMP)	58	47 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
23	32 FEEL THE PUMP JAY-Z (RCA/IMP)	59	48 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
24	33 ME'S MIND JAY-Z (RCA/IMP)	60	49 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
25	34 BOOMBASTIC JAY-Z (RCA/IMP)	61	50 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
26	35 SOON AS I GET HOME JAY-Z (RCA/IMP)	62	51 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
27	36 HOOKED UP JAY-Z (RCA/IMP)	63	52 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
28	37 WATERFALLS JAY-Z (RCA/IMP)	64	53 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
29	38 PRETTY GIRL JAY-Z (RCA/IMP)	65	54 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
30	39 COME WITH ME JAY-Z (RCA/IMP)	66	55 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
31	40 SUGAR MILK JAY-Z (RCA/IMP)	67	56 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
32	41 WHERE EVER YOU ARE JAY-Z (RCA/IMP)	68	57 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
33	42 ONE SWEET DAY JAY-Z (RCA/IMP)	69	58 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
34	43 FEELS SO GOOD JAY-Z (RCA/IMP)	70	59 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
35	44 DON'T TAKE IT PERSONAL JAY-Z (RCA/IMP)	71	60 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
36	45 TEMPTATIONS JAY-Z (RCA/IMP)	72	61 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
37	46 BEFORE YOU WALK OUT OF MY LIFE JAY-Z (RCA/IMP)	73	62 I'VE GOT THE LOVE JAY-Z (RCA/IMP)

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HOT R&B CURRENT AIRPLAY

1	WATER RUNS DRY JAY-Z (RCA/IMP)	17	PRACTICE WHAT YOU PREACH JAY-Z (RCA/IMP)
2	CAN'T YOU SEE JAY-Z (RCA/IMP)	18	CREEP JAY-Z (RCA/IMP)
3	FEEL THE PUMP JAY-Z (RCA/IMP)	19	BACKSTREET JAY-Z (RCA/IMP)
4	THIS IS HOW WE DO IT JAY-Z (RCA/IMP)	20	THE ENCOURAGER JAY-Z (RCA/IMP)
5	GRAPEVINE JAY-Z (RCA/IMP)	21	BE THERE, THERE JAY-Z (RCA/IMP)
6	CRASH LOVE JAY-Z (RCA/IMP)	22	I WANNA BE YOUR JAY-Z (RCA/IMP)
7	YOU LOVE ME JAY-Z (RCA/IMP)	23	BEFORE, LET YOU GO JAY-Z (RCA/IMP)
8	CANDY MAN JAY-Z (RCA/IMP)	24	ON DENIED KISS JAY-Z (RCA/IMP)
9	LIKE JAY-Z (RCA/IMP)	25	RED LIGHT SPECIAL JAY-Z (RCA/IMP)
10	FEELS SO GOOD JAY-Z (RCA/IMP)	26	ASK OF YOU JAY-Z (RCA/IMP)
11	PEAK LINE JAY-Z (RCA/IMP)	27	THE NEW ARCADE JAY-Z (RCA/IMP)
12	FEELS SO GOOD JAY-Z (RCA/IMP)	28	THE NEW ARCADE JAY-Z (RCA/IMP)
13	I WANNA LOVE LINE JAY-Z (RCA/IMP)	29	THE NEW ARCADE JAY-Z (RCA/IMP)

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R&B SINGLES A-Z

Title (Artist) - Label (Prod. Label)

1	137 THE MOUNTAIN (JAY-Z)	138	138 THE MOUNTAIN (JAY-Z)
2	139 THE MOUNTAIN (JAY-Z)	139	139 THE MOUNTAIN (JAY-Z)
3	140 THE MOUNTAIN (JAY-Z)	140	140 THE MOUNTAIN (JAY-Z)
4	141 THE MOUNTAIN (JAY-Z)	141	141 THE MOUNTAIN (JAY-Z)
5	142 THE MOUNTAIN (JAY-Z)	142	142 THE MOUNTAIN (JAY-Z)
6	143 THE MOUNTAIN (JAY-Z)	143	143 THE MOUNTAIN (JAY-Z)
7	144 THE MOUNTAIN (JAY-Z)	144	144 THE MOUNTAIN (JAY-Z)
8	145 THE MOUNTAIN (JAY-Z)	145	145 THE MOUNTAIN (JAY-Z)
9	146 THE MOUNTAIN (JAY-Z)	146	146 THE MOUNTAIN (JAY-Z)
10	147 THE MOUNTAIN (JAY-Z)	147	147 THE MOUNTAIN (JAY-Z)
11	148 THE MOUNTAIN (JAY-Z)	148	148 THE MOUNTAIN (JAY-Z)
12	149 THE MOUNTAIN (JAY-Z)	149	149 THE MOUNTAIN (JAY-Z)
13	150 THE MOUNTAIN (JAY-Z)	150	150 THE MOUNTAIN (JAY-Z)
14	151 THE MOUNTAIN (JAY-Z)	151	151 THE MOUNTAIN (JAY-Z)
15	152 THE MOUNTAIN (JAY-Z)	152	152 THE MOUNTAIN (JAY-Z)
16	153 THE MOUNTAIN (JAY-Z)	153	153 THE MOUNTAIN (JAY-Z)
17	154 THE MOUNTAIN (JAY-Z)	154	154 THE MOUNTAIN (JAY-Z)
18	155 THE MOUNTAIN (JAY-Z)	155	155 THE MOUNTAIN (JAY-Z)
19	156 THE MOUNTAIN (JAY-Z)	156	156 THE MOUNTAIN (JAY-Z)
20	157 THE MOUNTAIN (JAY-Z)	157	157 THE MOUNTAIN (JAY-Z)
21	158 THE MOUNTAIN (JAY-Z)	158	158 THE MOUNTAIN (JAY-Z)
22	159 THE MOUNTAIN (JAY-Z)	159	159 THE MOUNTAIN (JAY-Z)
23	160 THE MOUNTAIN (JAY-Z)	160	160 THE MOUNTAIN (JAY-Z)
24	161 THE MOUNTAIN (JAY-Z)	161	161 THE MOUNTAIN (JAY-Z)
25	162 THE MOUNTAIN (JAY-Z)	162	162 THE MOUNTAIN (JAY-Z)
26	163 THE MOUNTAIN (JAY-Z)	163	163 THE MOUNTAIN (JAY-Z)
27	164 THE MOUNTAIN (JAY-Z)	164	164 THE MOUNTAIN (JAY-Z)
28	165 THE MOUNTAIN (JAY-Z)	165	165 THE MOUNTAIN (JAY-Z)
29	166 THE MOUNTAIN (JAY-Z)	166	166 THE MOUNTAIN (JAY-Z)
30	167 THE MOUNTAIN (JAY-Z)	167	167 THE MOUNTAIN (JAY-Z)
31	168 THE MOUNTAIN (JAY-Z)	168	168 THE MOUNTAIN (JAY-Z)
32	169 THE MOUNTAIN (JAY-Z)	169	169 THE MOUNTAIN (JAY-Z)
33	170 THE MOUNTAIN (JAY-Z)	170	170 THE MOUNTAIN (JAY-Z)
34	171 THE MOUNTAIN (JAY-Z)	171	171 THE MOUNTAIN (JAY-Z)
35	172 THE MOUNTAIN (JAY-Z)	172	172 THE MOUNTAIN (JAY-Z)
36	173 THE MOUNTAIN (JAY-Z)	173	173 THE MOUNTAIN (JAY-Z)
37	174 THE MOUNTAIN (JAY-Z)	174	174 THE MOUNTAIN (JAY-Z)
38	175 THE MOUNTAIN (JAY-Z)	175	175 THE MOUNTAIN (JAY-Z)
39	176 THE MOUNTAIN (JAY-Z)	176	176 THE MOUNTAIN (JAY-Z)
40	177 THE MOUNTAIN (JAY-Z)	177	177 THE MOUNTAIN (JAY-Z)
41	178 THE MOUNTAIN (JAY-Z)	178	178 THE MOUNTAIN (JAY-Z)
42	179 THE MOUNTAIN (JAY-Z)	179	179 THE MOUNTAIN (JAY-Z)
43	180 THE MOUNTAIN (JAY-Z)	180	180 THE MOUNTAIN (JAY-Z)
44	181 THE MOUNTAIN (JAY-Z)	181	181 THE MOUNTAIN (JAY-Z)
45	182 THE MOUNTAIN (JAY-Z)	182	182 THE MOUNTAIN (JAY-Z)
46	183 THE MOUNTAIN (JAY-Z)	183	183 THE MOUNTAIN (JAY-Z)
47	184 THE MOUNTAIN (JAY-Z)	184	184 THE MOUNTAIN (JAY-Z)
48	185 THE MOUNTAIN (JAY-Z)	185	185 THE MOUNTAIN (JAY-Z)
49	186 THE MOUNTAIN (JAY-Z)	186	186 THE MOUNTAIN (JAY-Z)
50	187 THE MOUNTAIN (JAY-Z)	187	187 THE MOUNTAIN (JAY-Z)
51	188 THE MOUNTAIN (JAY-Z)	188	188 THE MOUNTAIN (JAY-Z)
52	189 THE MOUNTAIN (JAY-Z)	189	189 THE MOUNTAIN (JAY-Z)
53	190 THE MOUNTAIN (JAY-Z)	190	190 THE MOUNTAIN (JAY-Z)
54	191 THE MOUNTAIN (JAY-Z)	191	191 THE MOUNTAIN (JAY-Z)
55	192 THE MOUNTAIN (JAY-Z)	192	192 THE MOUNTAIN (JAY-Z)
56	193 THE MOUNTAIN (JAY-Z)	193	193 THE MOUNTAIN (JAY-Z)
57	194 THE MOUNTAIN (JAY-Z)	194	194 THE MOUNTAIN (JAY-Z)
58	195 THE MOUNTAIN (JAY-Z)	195	195 THE MOUNTAIN (JAY-Z)
59	196 THE MOUNTAIN (JAY-Z)	196	196 THE MOUNTAIN (JAY-Z)
60	197 THE MOUNTAIN (JAY-Z)	197	197 THE MOUNTAIN (JAY-Z)
61	198 THE MOUNTAIN (JAY-Z)	198	198 THE MOUNTAIN (JAY-Z)
62	199 THE MOUNTAIN (JAY-Z)	199	199 THE MOUNTAIN (JAY-Z)
63	200 THE MOUNTAIN (JAY-Z)	200	200 THE MOUNTAIN (JAY-Z)

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Hot R&B Singles Sales

Compiled from a national sample of R&B (pop) records equipped by R&B retail stores which report number of units sold to SoundScan. The data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK	TITLE ARTIST (LABEL/PRODUCING LABEL)	THIS WEEK LAST WEEK	TITLE ARTIST (LABEL/PRODUCING LABEL)
1	*** NO. 1 ***	38	41 JEPS, LE COUPS, BIMA & BENZ JAY-Z (RCA/IMP)
2	FANTASY MICHELLE GIBSON (A&M)	39	42 MISS YOU CAN BACK HOME MICHELLE GIBSON (A&M)
3	12 WHO CAN I RUN TO JAY-Z (RCA/IMP)	40	43 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
4	13 BROKENHEARTED MICHELLE GIBSON (A&M)	41	44 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
5	14 TELL ME MICHELLE GIBSON (A&M)	42	45 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
6	15 I HATE U JAY-Z (RCA/IMP)	43	46 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
7	16 YOU REMIND ME OF SOMETHING IN MY FEELS JAY-Z (RCA/IMP)	44	47 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
8	17 SENTIMENTAL JAY-Z (RCA/IMP)	45	48 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
9	18 RUNAWAY JAY-Z (RCA/IMP)	46	49 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
10	19 YOU'RE NOT ALONE JAY-Z (RCA/IMP)	47	50 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
11	20 HEAVEN JAY-Z (RCA/IMP)	48	51 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
12	21 ALREADY MISSING YOU JAY-Z (RCA/IMP)	49	52 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
13	22 TIL YOU GO TO BED JAY-Z (RCA/IMP)	50	53 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
14	23 YOU USED TO LOVE ME JAY-Z (RCA/IMP)	51	54 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
15	24 ON THE DOWN LOW JAY-Z (RCA/IMP)	52	55 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
16	25 BROWN SUGAR JAY-Z (RCA/IMP)	53	56 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
17	26 ONE MORE CHANCE/STAY WITH ME JAY-Z (RCA/IMP)	54	57 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
18	27 GANGSTA'S PARADISE JAY-Z (RCA/IMP)	55	58 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
19	28 MUST BE IN LOVE JAY-Z (RCA/IMP)	56	59 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
20	29 LIKE THIS AND LIKE THAT JAY-Z (RCA/IMP)	57	60 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
21	30 A DUGGIN' ON YOU JAY-Z (RCA/IMP)	58	61 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
22	31 SOMEONE TO LOVE JAY-Z (RCA/IMP)	59	62 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
23	32 FEEL THE PUMP JAY-Z (RCA/IMP)	60	63 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
24	33 ME'S MIND JAY-Z (RCA/IMP)	61	64 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
25	34 BOOMBASTIC JAY-Z (RCA/IMP)	62	65 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
26	35 SOON AS I GET HOME JAY-Z (RCA/IMP)	63	66 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
27	36 HOOKED UP JAY-Z (RCA/IMP)	64	67 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
28	37 WATERFALLS JAY-Z (RCA/IMP)	65	68 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
29	38 PRETTY GIRL JAY-Z (RCA/IMP)	66	69 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
30	39 COME WITH ME JAY-Z (RCA/IMP)	67	70 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
31	40 SUGAR MILK JAY-Z (RCA/IMP)	68	71 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
32	41 WHERE EVER YOU ARE JAY-Z (RCA/IMP)	69	72 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
33	42 ONE SWEET DAY JAY-Z (RCA/IMP)	70	73 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
34	43 FEELS SO GOOD JAY-Z (RCA/IMP)	71	74 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
35	44 DON'T TAKE IT PERSONAL JAY-Z (RCA/IMP)	72	75 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
36	45 TEMPTATIONS JAY-Z (RCA/IMP)	73	76 I'VE GOT THE LOVE JAY-Z (RCA/IMP)
37	46 BEFORE YOU WALK OUT OF MY LIFE JAY-Z (RCA/IMP)	74	77 I'VE GOT THE LOVE JAY-Z (RCA/IMP)

Records with the greatest sales gain: © 1995 Billboard/RI Communications.

HOT R&B CURRENT AIRPLAY

1	WATER RUNS DRY JAY-Z (RCA/IMP)	17	PRACTICE WHAT YOU PREACH JAY-Z (RCA/IMP)
2	CAN'T YOU SEE JAY-Z (RCA/IMP)	18	CREEP JAY-Z (RCA/IMP)
3	FEEL THE PUMP JAY-Z (RCA/IMP)	19	BACKSTREET JAY-Z (RCA/IMP)
4	THIS IS HOW WE DO IT JAY-Z (RCA/IMP)	20	THE ENCOURAGER JAY-Z (RCA/IMP)
5	GRAPEVINE JAY-Z (RCA/IMP)	21	BE THERE, THERE JAY-Z (RCA/IMP)
6	CRASH LOVE JAY-Z (RCA/IMP)	22	I WANNA BE YOUR JAY-Z (RCA/IMP)
7	YOU LOVE ME JAY-Z (RCA/IMP)	23	BEFORE, LET YOU GO JAY-Z (RCA/IMP)
8	CANDY MAN JAY-Z (RCA/IMP)	24	ON DENIED KISS JAY-Z (RCA/IMP)
9	LIKE JAY-Z (RCA/IMP)	25	RED LIGHT SPECIAL JAY-Z (RCA/IMP)
10	FEELS SO GOOD JAY-Z (RCA/IMP)	26	ASK OF YOU JAY-Z (RCA/IMP)
11	PEAK LINE JAY-Z (RCA/IMP)	27	THE NEW ARCADE JAY-Z (RCA/IMP)
12	FEELS SO GOOD JAY-Z (RCA/IMP)	28	THE NEW ARCADE JAY-Z (RCA/IMP)
13	I WANNA LOVE LINE JAY-Z (RCA/IMP)	29	THE NEW ARCADE JAY-Z (RCA/IMP)

Records with the greatest sales gain: © 1995 Billboard/RI Communications.

Raw Stylus Says Goodbye to Acid Jazz, Hello Street Soul

PUSHING STREET SOUL: As the descriptive lines of the acid-jazz musical movement continue to blur, U.K. groove outfit Raw Stylus steps forward with "Pushing Against The Flow." In this sterling Offbeat Records collection, the act makes an unwitting but convincing argument for permanently dumping the dog-driest moniker "acid jazz" for the more simplistic and comfortably broad term "street soul."

"In the end, I think it better captures the essence of the music that bands like

a club or really your home."

Formed roughly five years ago, Raw Stylus started as the production/remix team of the London-born Brookes, an accomplished instrumentalist and singer; and Manchester, England, native Ron Aslan, a turntable artist turned studio ace. The boyfriend friends were roomies in a London flat when they coined the name Raw Stylus. "I had an old record played constantly even after a new style," Brookes says with a laugh. "We were raining all of our records by name. It was when we were looking for a name, I suggested 'raw stylus.' It fit us in so many ways."

Before they were joined by Gardier in 1993, the duo earned high marks for its behind-the-scenes input on recordings by Peter Gabriel, Baba Maal, and Toni Childs, among others. With Gardier in tow, Aslan and Brookes agreed to flesh out the band's sound by adding seven musicians to the stage lineup, an unusual move for a dance-oriented act.

"There's nothing quite like the sound of a band jamming together," Aslan says. "With canned beats, there's no room to be spontaneous."

It is the desire for that kind of spontaneity that has the set key on the idea of having its music underwrite the requisite house remix. "It feels too much like being on a factory conveyor belt," Brookes says. "Also, we are not a house band, so it feels weird to hear our songs sped up into a context that has nothing to do with our creative core."

A compromise was made with "Believe In Me," which is clicking with mainstream DJs largely on the strength of Eric "E-Smoove" Miller's interpretations. "We specifically asked for his remix because his tastes have to have a soulful vibe that we liked," Aslan says, adding that another plus of the 12-inch version of "Believe In Me" was that Gardier went into the studio with Miller to recut the vocal.

"With 'Pushing Against The Flow' about to hit retail, the next step is for the band to hit the concert tour here. It's actually giggling around the U.K. and Europe and casting an eye toward arriving in the U.S. for some club-level shows before the end of '96."

The album is only one piece of the puzzle," Gardier says. "I don't think



by Larry Flick

you get the full flavor of who we are until you experience us live. That's when the music combines with the energy of a crowd that wants to be taken on a journey. It's something that cannot be manufactured in a studio."

NUGGETS: At long last, Virgin Records dance music huncher Rick Squillante is ready to unveil *Off Color*, the female vocal trio that marks his second signing to the label's fledgling underground club subsidiary. The 12-inch single "Soft Touch," produced by King Britt and John Wickes, is due in January, and it sports a laid-back groove to a late-departed Electrice 101. It is a far more song-

oriented release than Squillante's first effort, the No. 1 smash "I'm Ready" by Size Nine, aka producer/composer Josh Wink.

Meanwhile, "I'm Ready"—which originated the much-coveted mix arrangement of interchangeable drum rolls and house grooves breaking down to a mid-song hip-hop beat—shows signs of becoming a mainstream pop smash in the U.K. and Europe. To meet the demands of international music-video outlets, the label has produced a clip for the single, a self-edit directed by Hershel Gayser.

In there a camp-disco offshoot who does not absolutely live for the mid-'80s singles output of Earthy Kitt? Shame on those of you shaking your heads in denial! These grooves enough to 'less up should hot-foot it to a nearby dance specialty shop for a copy of the diva's just-issued best-of collection on the Miami-based Can't Stop/Hot Records. Besides the expected classic "Where Is My Man" (available here in useful '90s-style hi-NRG remixes) this set

features such festive bunnies as "Arabian Song" and Kitt's two Bronski Beat duets, "Cha Cha Heels" and "My Discarded Man." Fun, fun, fun...

If you have been digging Diana Ross' club-disco stunner, "Take Me Higher," but have not had a workable mix for your audience, fret no more. Motown is finally issuing the batch of remixes that have been thrilling U.K. purists for nearly a month now. Best of 'em is the 1 Feet Radical version by Felix De Houset, with its rumbling deep-house percussion, though Brian "B.T." Traneaux's Sonic Illusion mix stokes with ardent atmosphere. And if those do not suit ya, Joni Malani, Kevin Hedge, and T-Empo all have a turn at it, with results that vary from good to mediocre.

If you have any doubt that La Ross is finally in top recording form, check out the album "Take Me Higher," which meshes the predicted pop ballads with jump-kick tunes by Gary B. Brown. The kickler is a delicious cover of Gloria Gaynor's "I Will Survive," produced by Narada Michael Walden. Interestingly, that is the number that stands out in the legendary artist's current (and oh-so-festive) 25-hour show.

Fans of the late Phyllis Hyman should prepare for the Nov. 7 posthumous release of her final album, "I Refuse To Be Lonely," on TSP/200 Entertainment. It is hard not to listen to such heart-rending songs as "Waiting For The Last Tear To Fall," "Why Not Me," and the title track, and be washed over with sadness. She was clearly in peak vocal form throughout the recording of the set, benefiting from the guidance of producers Dave "Baby" Donato and Barry J. Eastmond, among others.

It remains to be seen if the label will serve Hyman's sizable club following with remixes of any material from the album, though the midtempo "Back To Paradise" and "It's Not About You (It's About Me)" are both accessible to house tweaking. Regardless, this is essential, if not totally heartrending.

DJ/Producer D'Ambrosio Earns Clubland Respect

■ BY MICHAEL PAOLETTA

NEW YORK—Although Bobby D'Ambrosio has been spinning in various New York nightclubs for the past 15 years, it was not until 1990 that he took his first steps on the journey into the competitive world of remixing. Five years later, he is ranked among clubland's top producers.



D'AMBROSIO

Taking several nights off from his nightly DJ gig at Long Island, N.Y., hot spot Metro 700 in 1990, D'Ambrosio made his first foray into a recording studio to produce Pamela Fernandez's downtempo rendition of the Alicia Meyers classic "I Want To Thank You." For D'Ambrosio, it was a chance to flex his musical muscles beyond the turntable deck.

In the short time since that production, D'Ambrosio has, with little fanfare, steadfastly gone from one remix project to another, supplying club-conscious grooves to artists as diverse as Gloria Estefan, Barry White, Tom Jones, Yello, and Sophie B. Hawkins. Along the way, his restructurings helped to usher S.J. Lang's "Lifted By Love," Michael Watford's "So Into You," and Frankie Knuckles' "Too Many Fists" to the top of Billboard's club play chart. In fact, it was the Watford hit that earned D'Ambrosio clubland recognition for his increasingly distinctive deep-house sound. Kudos from some of the scene's toughest critics began to accumulate. Among those heaping praise was Judy Weinstein, the seasoned veteran who guides the careers of

Knuckles, David Morales, and Satoshi Tomiie under the Def Mix Production banner.

"I saw her at a party for label Strictly Rhythm, and she told me how much she liked my work," D'Ambrosio says. "She also mentioned that she thought I'd be like to work with Frankie, David, and Satoshi. I was shocked. Then, a week later, I ran into David, and he said I would be welcome to join the Def Mix family."

Shortly thereafter, D'Ambrosio was a confirmed member of one of clubland's most respected and revered production houses. "By being a part of this group, they definitely bring out the best that I can do. I have so much to learn from them."

When not DJing in clubs around New York and in Europe, D'Ambrosio can be found in the studio working on his first self-produced four-song EP for an indie that is still to be confirmed. "I'm working with my keyboard player, Shawn Lucas; singer Daryl Martin; and songwriter Billy Brown," he says, with infectious enthusiasm. "Three songs are already completed: 'Bright Day,' 'Always,' and 'Another Day.' The four of us, in various combinations, have penned all the lyrics." When questioned about the project's overall vibe, D'Ambrosio, without skipping a beat, describes it as having "a classic house feel with gospel influences."

"Songwriting and producing are two things that I've always wanted to do—and enjoy doing," he says. "With remixing, you are giving your own interpretation to someone else's production. But when you write the song, you are basically creating something from nothing. It's definitely more challenging. And for me, the more challenging, the better."

ours are making," says band member/writer Jules Brookes of the unusual collection of hip-hop, old-school R&B, funk, pop, jazz, and ragga-dub elements that are the Raw Stylus sound. "To me, the term 'acid jazz' is too confining—though I must say that we tend to find any kind of narrowing categorization unfairly limiting. It creates boundaries that aren't necessary."

This is particularly true since there is no musical component that dominates "Pushing Against The Flow" beyond the sass and flexibility of Donna Gardier's lead vocals. Produced by the band with Gary Katz, who is perhaps best known for his work with Steely Dan, the album whips around from the chilled vibe of "Cuban King Breeze" (deliciously speeded with fluttering horn frills), to the wriggling pace of the single "Believe In Me"—with pit beats at all rhythmic points in between.

"One of our goals for this album was to fuse an original sound," Brookes says. "We wanted these songs to make you feel something, whether it is to dance or laugh or cry. We wanted to make an album that would work inside

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Billboard HOT Dance Breakouts

FOR WEEK ENDING OCT. 31, 1995

CLUB PLAY

1. A MOVER LA COLITA ARTISTE THE 1
2. A MOVER LA COLITA CHALK DUST
3. A MOVER LA COLITA TALKING RAY ALBANO
4. THE FLAME CURE MOVE
5. MUSIC TAKES ME HIGHER LIFT
6. GNETTO GARY B. DONATO

MAXI-SINGLES SALES

1. BAD GIRLS XAVIER GLOU MAXIMIST
2. ON THE DOWN LOW BRIAN MORALES
3. HEAVEN KNOWS ALAN MCKENNA
4. GNETTO GARY B. DONATO
5. A MOVER LA COLITA CHALK DUST

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

ARTIST

15
EDM

SOUNDS CAN®
ARTIST

□ Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for vinyl max-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette max-single availability. (T) Vinyl maxi-single availability. (X) CO max-single availability. © 1995, Billboard/BPI Communications.

Baker & Myers Do It Themselves

Legendary Songwriters Record Debut Single

BY DEBORAH EVANS PRICE

NASHVILLE—Most acts taking debut singles to country radio are starting from scratch. But when MCG-Cap recording artists Baker & Myers visit stations on their current promotional tour, they perform not only their debut single, "These Arms," but their other songs, which many have been staples of country radio, such as the multifaceted hit "I Swear."

Between the two of them, Gary Baker and Frank Myers have written numerous hits, including Crystal Gayle & Eddie Rabbit's "Just You And I," Eddy Raven's "I Got Mexico," and Alabama's "Once Upon A Lifetime" and "T.L.C.A.S.A.P." John Michael Montgomery's rendition of "I Swear" topped Billboard's Hot Country Singles chart for four weeks, and All-4-One's cover was No. 1 on the Hot 100 Singles chart for 11 weeks. The tune was awarded top honors by the Country Music Assn., the Academy of Country Music, and Nashville Songwriter's Assn. International. It won Grammy awards for best country song and best R&B vocal. It has been named ASCAP's song of the year for two consecutive years and was named Billboard's country song for the year.

After picking up nearly every trophy imaginable for their songwriting abilities, Baker & Myers are attempting the transition from successful songwriters to recognizable performers.

"It was just a natural thing," Myers says. "I've been performing all my



BAKER & MYERS

life."

Myers performed in Eddy Raven's band for nine years and co-wrote many of his biggest hits. Early in his career, Baker performed with pop act LeBlanc & Carr. More recently, he was lead vocalist of the Shooters, who made some noise at country radio during their tenure on CBS Records in the late '80s. Prior to seeking a deal as a duo, Baker & Myers performed together in Marie Osmond's band.

"This was the next logical step for us to take, because we've been working together since 1968," Baker says. "We've been writing and recording together, playing in Marie's band for three years together, rooming together [on the road]... That's how we developed our sound, by being together for seven years. We weren't thrown together to compete with anybody."

Making the leap from songwriter/musician to recording artist is not always easy. "A lot of people have tried it. Some are successful; some

aren't," says Roy Burkheit, senior buyer for 38-store, Troy, Mich.-based Harmony House. He says that he bought the debut release of Baker & Myers because he respects the duo's songwriting abilities.

Jerry Kamler, divisional merchandise manager in music for Trans World Entertainment, which owns and operates 600 music outlets throughout the U.S., feels that Baker & Myers have a bright future. The duo performed at Trans World's convention, and Kamler says that the permanence received the highest rating of all convention

(Continued on page 38)



And The Winners Are... SESAC honored its SESAC winners at the Springhouse Golf Club in Nashville. Pictured, from left, are award recipient/COO Bill Velaz, TV broadcast winner Vince Caputo, new adult contemporary songwriter of the year Warren Hill, VP for writer/publisher relations Linda Lorenzo, Pride of the SESAC Award winner Crip Davis, country songwriter of the year Frank Dwyer, director of writer/publisher relations Greg Riggle, volume licensing songwriter of the year J.J. Maguire, jazz songwriter of the year Garl Allen, adult contemporary songwriter of the year Jim Brinkman, and writer/publisher relations representatives Olga Cardona and Tim Fink.

Trisha Yearwood Seeing Stars At Series; Bear Family, Capitol, Sony Reissue Classics

TAKE HER OUT TO THE BALLGAME: Trisha Yearwood sings the national anthem at the second annual series of Saturday night (Oct. 22) in Atlanta, which, coincidentally, is her major market. She's taking her mom, dad, sister, and brother along with her.

KINKY FRIEDMAN announces that he is throwing his support to the Gay Texans for Phil Gramm movement. "He is also considering doing a remake of *George Jones' 'He Stopped Loving Her Today'* as *'He Stopped Beating Her Today'*," with proceeds not going to the O.J. defense fund.

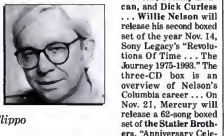
FALLOUT continues over the CMA Awards show and the awards themselves.

Randy Scruggs said very vigorously at the RCA post-awards party that the Alison Krauss sweep is a very loud "wake-up call for the industry." At SRO, though, KKBQ Houston PD Dene Hallem said that he felt the show hurt the format. "I think the notion of Alison as an ambassador for females and performances by Mary Chapin Carpenter and Dwight Yoakam were wrong. We're getting too far from the room, for the beer-drinking mainstream. Where was 'I Like It, I Love It,' which was No. 1 for five weeks in Billboard? Where is the mainstream? We were one of the first to play Alison, but she's not mainstream. And the average country guy from Pasadena (Texas) would be turned off by Faith Hill." Himmms.

FARM AID reports that its Oct. 1 benefit concert in Louisville, Ky., raised close to \$1 million. Executive director Carolyn Mugar said the organization will award its 1996 grants in November... Those wacky Tractors have been sending over a Christmas song a day for the past 10 days. These include the unforgettable "Santa Looked A Lot Like Daddy," the sentimental "Jingle My Bells," and the rocking "The Santa Claus Boogie," which was the first song the Tractors ever recorded, back in 1986. Lefty Carson's Christmas single is "Santa Got Lost In Texas."

BRINGING IT BACK: Reissue news looks bright. If you have \$299.95 to spare, consider Bear Family 10-CD box set *"Ray Price And The Cherokee Cowboy: The Honky Tonk Years: 1950-1966,"* which spans Price's career from his first 78 for Bullet Records in 1950 to "Danny Boy," his 1966 pop emergence. The package

includes an 80-page illustrated hardcover book, complete discography, and a 38,000-word essay by Rich Kienzle... Capitol Nashville is bringing back Tennessee Ernie Ford's 1960 album "Sixteen Tons" for the 40th anniversary of the single's release. It sold 2.5 million units in the first 10 weeks. Capitol also has releases by Ted Williams, Merle Haggard, Wanda Jackson, and duets by Jackson with George Jones. Sony Legacy plans a set of 1996 releases, including albums by Johnny Horton, Marty Robbins, and the Stanley Brothers. Bear Family's remaining '96 releases include Johnny Cash, Marty Robbins, Flatt & Scruggs, Sheb Wooley, Brenda Lee, Vernon Oxford, the Osborne Brothers, and George Hamilton IV. For 1996, Bear plans projects on Hank Thompson, Darrell McCall, Charlie Walker, Carl Smith, Little Jimmy Dickens, Tommy Duncan, and Dick Curless... Willie Nelson will release his second boxed set of the year No. 14, Sony Legacy's "Revolutions of Time... The Journey 1975-1993." The three-CD box is an overview of Nelson's Columbia career. On Nov. 21, Mercury will release a 62-song boxed set of the Statler Brothers' "Anniversary Collection."



by Chet Flippo

It includes a discography and booklet but no new or unreleased material.

CLAY WALKER performed with the largest backup band of his career—some 350 pieces—when he did his single "Who Needs You Baby" with the University of Texas marching band at half time of the UT/Oklahoma University game at the Cotton Bowl in Dallas Oct. 14... Collie Raye is the first country artist to perform on *Stephane Miller's* new late-night show. He sings "I Think About You" on Friday (27)... Rickie Van Shelton was given a star at the Country Music Hall of Fame Walkway of Stars during Country Music Assn. week... SESAC is the first performing rights organization to offer musical soundtracks on the Internet's World Wide Web. Zoom into <http://www.sesac.com> for music soundtracks, E-mail, and company and licensing updates.

HANK DONE IT THIS A-WAY: If you want hardware country, check out Wayne Hancock's DeJadeIsle "Thunderstorms And Neon Signs." He's got the voice, the sensibility, the writing chops, and the tone-one boots. This boy will convince you that you really should live in cheap motels, drink Mad Dog wine and smoke Luckies, and go out with the trashy waitress who lives in the trailer park on the edge of town.

CMA Elects Directors And Officers Amplify For Board

NASHVILLE—The Country Music Assn. has elected new directors and officers to its board.

Tony Conway, president of Buddy Lee Attractions, is chairman of the board. Kitty Moon of Scene Three Inc. in Nashville is the new president. Donna Hilley of Sony Music Publishing Nashville is executive VP, and David Conrad of Almo/IRVing Music is senior VP.

New directors-at-large are Connie Bradley of ASCAP/Mercury Nashville president Luke Lewis, and Giant Nashville president James Stroud. New directors are Evelyn Shriver, John Berry, Pat Alger, Kip Kronen, Tom Collins, Bob Tiley, David Jones, Jay Werth, Bob Moody, Joe Galante, Stan Goman, Steve Moore, and Kevin Hale.

New VPs are Dick McCullough, Roger Sovine, Dick Gary, Stan Moore, Janice Wendell, Paul Corbin, Tim Wipperfurth, Larry Daniels, Richer, John Collins, Jeff Reeves, Jimmy Gilmer, Martin Littlefield, Leslie Kilgore, Jack McFadden, Coyote Calhoun, Bob Romeo, Tracy Cline, Don L. Barry Coburn, Brent Brown, Larry Hicks, Steve Hauser, Peter Smyth, and John Hule.

International VPs are Penn Feen, Greg Rogers, Richard Wootton, and

Thomas Stein.

Hal Durham is board secretary, Allen Butler is assistant secretary, Wayne Halper is treasurer, Charles Anderson is assistant treasurer, Trisha Yearwood is sergeant-at-arms, Dent Hallam is assistant sergeant-at-arms, Chet Flippo is historian, and Mike Curb is assistant historian.

At-large directors serving the second year of their term are Rick Blackburn, Bruce Hinton, and E.W. Wendell.

Other directors in the second year of their term are Evelyn Shriver, Brent Rowan, Dave Pennafether, Jerry Bradley, Larry Fitzgerald, Lon Helton, Dan Haliburton, Tim Murphy, Tim DuBois, Terry Woodward, Rick Shipps, and Joe Sullivan. Robert Deaton will serve the remaining year of Kitty Moon's directorship as his ascends to president. Tim Shapiro will serve out the directorship of Harlan Howard, who has resigned for health reasons.

CMA lifetime board members are J. William Denny of Nashville Gas Co., Ralph Peet II of permeasite in San Francisco, Frances Preston of BMI in New York, and Joe Talbot of Talbot Music Publishing in Nashville.

CHEF FLIPPO



by Chet Flippo

TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE
OF RETAIL STORE AND RACK SALES
REPORTS COLLECTED, COMPILED, AND
PROCESSED BY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	ALBUM & NUMBER DISTRIBUTING LABEL (ROUNDED) LIST PRICE (OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
					*** No. 1 ***		
1	1	—	2	REBA MCENTIRE	MCA 11281 (110 9615 98) 7 weeks at No. 1	STARTING OVER	1
2	2	1	4	TIM MCGRAW	WARNER BROS 47800 (110 9615 98)	ALL I WANT	1
					*** GREATEST GAINER ***		
3	3	2	36	SHANIA TWAIN	MERCURY NASHVILLE 52206 (110 9615 98) 15 weeks at No. 1	THE WOMAN IN ME	1
4	4	3	13	JEFF FOXWORTH	WARNER BROS 45858 (110 9615 98)	GAMES REDEMOS PLAY	2
5	5	8	36	ALANNA KRAUSS	ROUNDER C/2127 (110 9615 98)	NOW THAT I'VE FOUND YOU—A COLLECTION	2
6	6	4	5	TRAVIS TRITT	WARNER BROS 46031 (109 9615 98)	GREATEST HITS FROM THE BEGINNING	3
7	9	6	44	GARTH BROOKS	CAPitol NASHVILLE 29689 (110 9615 98)	THE HITS 1	1
8	7	7	23	JOHN MICHAEL MONTGOMERY	ARISTA 8727462 (110 9615 98)	JOHN MICHAEL MONTGOMERY 1	1
9	8	5	5	BLACKHAWK ARISTA	19078 (109 9615 98)	STRONG ENOUGH	4
10	10	15	8	DOLLY PARTON	COLUMBIA 5741502 (109 9615 98) 12 weeks at No. 1	SOMETHING SPECIAL	10
11	12	12	22	DAVID LEE MURPHY	MCA 11544 (110 9615 98) 10 weeks at No. 1	OUT WITH A BANG	11
12	15	21	71	VINCE GILL	MCA 11047 (110 9615 98)	WHEN LOVE FINDS YOU	2
13	11	9	7	THE MAVERICKS	MCA 11257 (110 9615 98)	MUSIC FOR ALL OCCASIONS	9
14	11	17	1	FAITH HILL	WARNER BROS 45872 (110 9615 98)	IT MATTERS TO ME	5
15	16	14	5	GEORGE STRAIT	MCA 11263 (109 9615 98)	STRAIT OUT OF THE BOX	11
16	13	10	8	COLLIN RAY	SPICE 570335002 (110 9615 98)	I THINK ABOUT YOU 5	7
17	18	3	3	LITTLE TEXAS	WARNER BROS 46017 (110 9615 98)	GREATEST HITS	15
18	17	17	3	MARTINA MCBRIE	MCA 66019 (109 9615 98)	WILD ANGELS	17
19	19	16	82	TIM MCGRAW	CURTIS 77559 (110 9615 98)	NOT A MOMENT TOO SOON	1
20	21	19	16	LORRIE MORRIS	MCA 66506 (110 9615 98)	GREATEST HITS	5
21	23	25	55	BROOKS & DUNN	ARISTA 18765 (110 9615 98)	WAITIN' ON SUNDOWN	1
22	22	23	9	ALABAMA	MCA 66575 (110 9615 98)	IN PICTURES	12
23	26	37	32	JOHN BERRY	CAPitol NASHVILLE 29495 (110 9615 98)	STANDING ON THE EDGE	12
24	29	—	2	MARK CHESNUT	DECCA 11261/MCA 11261 (110 9615 98)	WINGS	24
25	25	32	58	ALAN JACKSON	ARISTA 18759 (110 9615 98)	WHO I AM	1
26	24	20	52	JEFF FOXWORTH	WARNER BROS 45711 (110 9615 98)	YOU MIGHT BE A REDEMEE IF...	3
27	27	22	7	SAWYER BROWN	DECCA 11245 (110 9615 98)	THIS THING CALLED WANTIN' AND HAVIN' IT	10
28	28	13	3	EMILIO CANTO	NASHVILLE 22352 (110 9615 98)	LIFE IS GOOD	13
29	28	28	5	SAMMY KERSHAW	MERCURY NASHVILLE 50556 (110 9615 98) 12 weeks at No. 1	HIS HITS: CHAPTER 1	1
30	31	29	77	REBA MCENTIRE	MCA 10994 (110 9615 98)	READ MY MIND	2
31	31	26	13	TRACY BYRD	MCA 11242 (110 9615 98)	LOVE LESSONS	6
32	32	30	10	TERRI CLARK	MERCURY NASHVILLE 50951 (110 9615 98) 10 weeks at No. 1	TEEN COUNTRY	29
33	30	47	60	PATTY LOVELESS	EPIC 614550597 (110 9615 98) 13 weeks at No. 1	WHEN FALLEN ANGELS FLY	1
34	36	32	71	TRACY BYRD	MCA 10991 (110 9615 98)	NO GREINAM MAN	8
35	35	27	17	PERFECT STRANGE	CURTIS 77568 (110 9615 98)	YOU HAVE THE RIGHT TO REMAIN SILENT	7
36	41	39	107	REBA MCENTIRE	MCA 10004 (110 9615 98)	GREATEST HITS VOLUME TWO	1
37	40	41	89	THE MAVERICKS	MCA 10861 (110 9615 98)	WHAT'S A CRYING SHAME	1

THIS WEEK		LAST WEEK		WKS. ON CHART	ARTIST	ALBUM & NUMBER OF DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	37	33	17		BRYAN WHITE	ASYLUM 63442 (9 96/15 96) ■	BRYAN WHITE	17
39	36	34	89		BLACKWAXH & ARISTA	18708 (9 98/15 96) ■	BLACKWAXH ■	15
40	35	28	4		TRACY LAWRENCE	ATLANTIC 82847/AC 10 96/15 96	TRACY LAWRENCE LIVE	26
41	48	45	5		VARIOUS ARTISTS	SPINNER 14425/COLUMBIA 68 96/13 96	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	
42	42	45	48		GEORGE STRAIT	& MCA 11090 (10 96/15 96)	LEAD ON ■	1
43	43	50	17		GEORGE JONES AND TAMMY WYNETTE	MCA 11248 (10 96/16 96)	ONE	12
44	44	66	15		THE MORFATTS	POLYGRAM NASHVILLE 527373 (9 86/13 96) ■	THE MORFATTS	44
45	38	35	56		TRACY LAWRENCE & ATLANTIC	82846G (10 96/15 96)	I SEE IT NOW ■	3
46	47	43	38		NAIL MEADOW & ATLANTIC	82724G (10 96/15 96)	YOU GOTTA LOVE THAT	10
47	50	46	161		GEORGE STRAIT	& MCA 10951 (9 86/15 96)	PURE COUNTRY (SONOTRACK) ■	1
48	46	40	41		WADE HAYS	ATLANTIC 82415/SONY (9 98/12 95) ■	OLD ENOUGH TO KNOW BETTER	19
***** PACESETTER *****								
49	57	59	65		WILLIE NELSON	COLUMBIA 68145/SONY (9 88 02/95) ■	SUPER HITS	34
50	51	67	63		THE TRACERS & ARISTA	18728 (9 98/15 96) ■	THE TRACERS - 2	2
51	49	38	55		ALABAMA & MCA	64410 (10 96/15 96)	GREATEST HITS VOL. 3	8
52	45	36	1		TY ENGLAND	MCA 10952 (9 88/15 96)	TY ENGLAND ■	13
53	55	-	29		SHENADOAH	CAPITOL NASHVILLE 31109 (10 96/15 96)	IN THE VICINITY OF THE HEART	31
54	54	51	16		JEFF CARSON	BIG COUNTRY 77744/SONY (9 98/15 96) ■	JEFF CARSON	22
55	52	49	50		JOHN MICHAEL MONTGOMERY & ATLANTIC	82599G (10 96/15 96)	NICKY AT UP	1
56	56	53	35		TRISHA YERWOOD & MCA	11201 (10 96/15 96)	THINK ABOUT YOU ■	3
57	53	42	39		JEFF FOXWORTHY	COLUMBIA HEARST 12043 (9 88/95)	THE REDNECK TEST VOLUME 43	1
58	55	48	32		JEFF TREVIÑO	COLUMBIA 68773/SONY (9 88 12/15 96)	LOOKING FOR THE LIGHT	17
59	68	52	31		RIKCK FOXWORTHY	COLUMBIA HEARST 12043 (9 88/95)	THE ORIGINAL	27
60	68	58	29		JEFF FOXWORTHY	COLUMBIA HEARST 12043 (9 88/95)	SOLO OUT	35
61	58	60	39		RHETT AUSTIN	DECCA 11084/MCA 10586 (15 96) ■	A THOUSAND MEMORIES	48
62	59	55	38		SAWYER BROWN & COLUMBIA	77649 (10 96/15 96)	GREATEST HITS 1990-1995	6
63	56	60	39		DAVID BALD & WARNER BROS.	45424 (9 86/15 96) ■	THINKIN' PROBLEM	6
64	54	54	18		KENNY CHESNEY	BMG 68692/MCA (9 98/13 96) ■	ALL I NEED TO KNOW	39
65	RE-ENTRY	53			CHARLIE GAMBEL	CMC 64352/SONY (9 88/15 96)	SUPER HITS	50
66	RE-ENTRY	53			OWEN PATRICK	REPRISE 4507/WARNER BROS. 10 96/15 96	DWIGHT LOVE	1
67	72	72	18		LEE ROY PARNELL	JARVIS & PARNELL 11086 (9 85/95)	WE ALL GET LUCKY SOMETIMES	52
68	67	62	18		ROBBY & DUNN & ARISTA	18634 (9 96/15 96)	BRAND NEW MAN	3
69	71	70	9		DARLEY SINGLEHART	GARY ZAKOW/WARNER BROS. 10 96/15 96	DARLEY SINGLEHART	64
70	63	65	77		PAT TILLIS & ARISTA	18754 (9 96/15 96)	SWEETHEART'S DANCE	6
71	62	57	172		MARY CHAPIN CARPENTER & COLUMBIA	68401/SONY (9 86/12 95) ■	COKE ON COKE ON	9
72	61	64	64		MARY CHAPIN CARPENTER & COLUMBIA	64372/SONY (10 96/12 95) ■	STONES IN THE ROAD ■	1
73	72	73	156		ALAN JACKSON	JARVIS (9 71) (10 96/15 96)	A LOT ABOUT LIVING (AND A LITTLE ABOUT LOVE)	1
74	68	65	55		TOBY KEITH & POLYGRAM	NASHVILLE 523407 (10 96/15 96)	BOOMTOWN	8
75	RE-ENTRY	4			RICKY VAN SHELTON	COLUMBIA 67130/SONY (9 86/05/95)	SUPER HITS	78

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent.

*certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. †, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth.

Billboard® Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND
RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED
FOR WEEK ENDING OCT. 28, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	WEEKS ON CHART
1	1	PATSY CLINE ■ RCA 12" 47-9812 98 ■ 200 weeks of No. 1	GREATEST HITS	232
2	3	REBA MCKENTREE ■ MCA #1979 7/98-12 98	GREATEST HITS	230
3	2	HANK WILLIAMS, JR. ■ QUB 77326 1/98-9/90	GREATEST HITS, VOL. 1	46
4	5	GEORGE JONES ■ EPC 40779/SD 1/98-5/92 99	SUPER HITS	217
5	4	KEITH WHITLEY ■ RCA 2277 1/98-13 98	GREATEST HITS	84
6	6	GEORGE STRAIT ■ MCA 42035 1/98-13 98	GREATEST HITS, VOL. 2	232
7	12	ALABAMA ■ RCA 6825 7/98-11 98	ALABAMA LIVE	101
8	8	SHANIA TWAIN MERCURY NASHVILLE #14422 1/98-10/95 15 98	SMASH TAWN 13	13
9	10	GEORGE STRAIT ■ MCA 15617 7/98-12 98	GEORGE STRAIT'S GREATEST HITS	230
10	15	THE BELLAMY BROTHERS CUBA 4229/MSA 14 98/11 98	GREATEST HITS, VOL. II	39
11	7	THE CHARLIE DANIELS BAND ■ EPC 38755/SD 9/98-10/91 98	A DECADE OF HITS	232
12	9	BILLY RAY CYRUS ■ MERCURY NASHVILLE #10039 1/10/98-10/92 98	SOME GAVE ALL	23
13	1	KEITH WHITLEY ■ RCA 4584 7/98-13 98	DON'T CLOSE YOUR EYES	10

[illegible]

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	4	12	DUST ON THE BOTTLE I'M BACK (MCA)	DAVID LEE MURPHY	1
2	2	5	I'M NOT STRONG ENOUGH TO SAY NO I'M BACK (MCA)	BLACKHAWK	2
3	1	2	SHE'S EVERY WOMAN CAPTAIN JACKSON (MCA)	GARTH BROOKS	3
4	8	13	CHECK YES OR NO MILLIE & THE MILLIES (MCA)	GEORGE STRAAT	4
5	9	10	NO MAN'S LAND SAFE (MCA)	JOHN MICHAEL MONTGOMERY	5
6	10	12	SAFE IN THE ARMS MARTINA MCBRIDE (MCA)	MARTINA MCBRIDE	6
7	3	14	BETTER THINGS TO DO MURKIN (MCA)	TERRI CRAB	7
8	5	13	LET'S GO TO VEGAS I'M BACK (MCA)	FAITH HILL	8
9	13	16	I LET HER LIVE I'M BACK (MCA)	DARLEY SIMMONS	9
10	6	11	I LIKE IT, I LOVE IT I'M BACK (MCA)	TIM MCGRAW	10
11	12	14	ALL I NEED TO KNOW I'M BACK (MCA)	KENNY CHESNEY	11
12	15	13	I WANNA GO TOO FAR I'M BACK (MCA)	TRISHA YERGEN	12
13	7	3	IF THE WORLD HAD A FRONT PORCH I'M BACK (MCA)	TRACY LAWRENCE	13
14	17	18	WHISKY UNDER THE BRIDGE I'M BACK (MCA)	BROOKS & DUNN	14
15	18	22	WHO NEEDS YOU BABY I'M BACK (MCA)	CLAY WALKER	15
16	11	15	THE THING CALLED WANTIN' AND HAVIN' IT ALL I'M BACK (MCA)	SAWYER BROWN	16
17	16	17	SOMETIMES SHE FORGETS I'M BACK (MCA)	TRAVIS TRITT	17
18	20	19	THE WOMAN IN ME (NEEDS THE MAN IN YOU) I'M BACK (MCA)	SHANIA TWAIN	18
19	21	25	BACK IN YOUR ARMS AGAIN I'M BACK (MCA)	LORRIE MOHR	19
20	74	23	LIFE GOES ON I'M BACK (MCA)	LITTLE TEXAS	20
21	73	21	IF I WAS A DRINKIN' MAN I'M BACK (MCA)	NEAL MCCOY	21
22	22	20	ON MY OWN I'M BACK (MCA)	REBA MCCOY	22
23	26	7	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU I'M BACK (MCA)	DOLLY PARTON	23
24	27	29	IN PICTURES I'M BACK (MCA)	ALABAMA	24
25	28	31	ONE BOY, ONE GIRL I'M BACK (MCA)	COLLIN RAYE	25
26	29	34	TALL TALL TREES I'M BACK (MCA)	ALAN JACKSON	26
27	29	34	HEAVEN BOUND (I'M READY) I'M BACK (MCA)	SHANIA TWAIN	27
28	30	25	LESSONS I'M BACK (MCA)	TRACY BYRD	28
29	31	17	HALFWAY DOWN I'M BACK (MCA)	PATTY LOVELESS	29
30	35	41	TRouble I'M BACK (MCA)	MARK CHESNUTT	30
31	36	37	HOMES COMES THE RAIN I'M BACK (MCA)	THE MAVERICKS	31
32	35	44	LIFE GETS AWAY I'M BACK (MCA)	CLINT BLACK	32
33	37	38	IT'S NOT THE END OF THE WORLD I'M BACK (MCA)	ALABAMA	33
34	31	30	PARTY ALL NIGHT I'M BACK (MCA)	JEFF FOXWORTH	34

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
35	40	41	BORN IN THE DARK I'M BACK (MCA)	DOUG STONE	35
36	42	43	I THINK ABOUT IT ALL THE TIME I'M BACK (MCA)	LEE ROY PARCELL	36
37	43	28	REBECCA LYNN I'M BACK (MCA)	REBECCA LYNN	37
38	44	53	THE CAR I'M BACK (MCA)	JEFF CARSON	38
39	45	59	NOTHING I'M BACK (MCA)	DWIGHT YERGEN	39
40	46	26	RUB A DUBBIN' I'M BACK (MCA)	WIDE WAYS	40
41	47	51	SAVE THIS ONE FOR ME I'M BACK (MCA)	ALABAMA	41
42	48	42	HONKY TONK HEALIN' I'M BACK (MCA)	DAVID BALL	42
43	49	72	HEART HALF EMPTY I'M BACK (MCA)	TY HERNDON	43
44	50	56	I'M A STRANGER HERE I'M BACK (MCA)	PERFECT STRANGER	44
45	51	—	CAN'T BE REAL I'M BACK (MCA)	TIM MCGRAW	45
46	52	—	ONE OF THOSE I'M BACK (MCA)	GEORGE STRAAT	46
47	53	—	IF I HAD ANY LEFT ALIVE AT ALL I'M BACK (MCA)	JOHN BERRY	47
48	54	52	BIG OL' TRUCK I'M BACK (MCA)	TOBY KERRY	48
49	55	74	NOT ENOUGH HOURS IN THE NIGHT I'M BACK (MCA)	DOUG SUPERMAN	49
50	56	61	KNOCK KNOCK I'M BACK (MCA)	THE HUTCHENS	50
51	57	—	SHE SAID YES I'M BACK (MCA)	RHETT AINSWORTH	51
52	58	50	THREE WORDS, TWO HEARTS, ONE NIGHT I'M BACK (MCA)	MARCO COLLINS	52
53	59	58	WHO'S COUNTING I'M BACK (MCA)	WESLEY DENNIS	53
54	60	62	THOSE WORDS WE SAID I'M BACK (MCA)	ROY RICHIE	54
55	61	70	I JUST CAN'T BE TOO UNHAPPY I'M BACK (MCA)	BOBBIE CARLSON	55
56	62	67	THE TROUBLE WITH LOVE I'M BACK (MCA)	ROD CRISBY	56
57	63	68	HOME ALONE I'M BACK (MCA)	RUNNER	57
58	64	69	SMOKE IN HER EYES I'M BACK (MCA)	TY ENGLAND	58
59	65	69	THESE ARMS I'M BACK (MCA)	BLACK & MYERS	59
60	66	75	IF I COULD SAVE LOVE I'M BACK (MCA)	DALE GARDNER	60
61	67	69	WHAT I MEAN TO SAY I'M BACK (MCA)	WIDE WAYS	61
62	68	69	BILL'S LAUNDROMAT, BAR AND GRILL I'M BACK (MCA)	CONFEDERATE RAILROAD	62
63	69	71	LISTENIN' TO THE RAIN I'M BACK (MCA)	GILLYN WATKINS	63
64	70	72	ANY GAL OF MINE I'M BACK (MCA)	GILLYN WATKINS	64
65	71	74	PARTY ALL NIGHT I'M BACK (MCA)	JEFF FOXWORTH	65
66	72	75	IF I HADN'T GOT YOU I'M BACK (MCA)	MARTY STUART	66
67	73	76	WHEN MY BEETS GIL I'M BACK (MCA)	TERRI CRAB	67

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Billboard
Top Country Singles Sales
 FOR WEEK ENDING OCT. 28, 1995

Billboard
Top Country Singles Sales
 FOR WEEK ENDING OCT. 28, 1995

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	10	I LIKE IT, I LOVE IT I'M BACK (MCA)	TIM MCGRAW	1
2	3	14	THE WOMAN IN ME (NEEDS THE MAN IN YOU) I'M BACK (MCA)	SHANIA TWAIN	2
3	2	12	ONE BOY, ONE GIRL I'M BACK (MCA)	COLLIN RAYE	3
4	5	11	I'M NOT STRONG ENOUGH TO SAY NO I'M BACK (MCA)	BLACKHAWK	4
5	6	7	WHEN I SAY NOTHING AT ALL I'M BACK (MCA)	ALAN JACKSON	5
6	7	10	YOU HAVE THE RIGHT TO REMAIN SILENT I'M BACK (MCA)	PERFECT STRANGER	6
7	7	10	NO MAN'S LAND I'M BACK (MCA)	JOHN MICHAEL MONTGOMERY	7
8	8	5	SOMEONE ELSE'S TRIST I'M BACK (MCA)	BRYAN WHITE	8
9	10	11	LET'S GO TO VEGAS I'M BACK (MCA)	FAITH HILL	9
10	11	12	WHO NEEDS YOU BABY I'M BACK (MCA)	CLAY WALKER	10
11	16	15	BETTER THINGS TO DO I'M BACK (MCA)	TERRI CRAB	11
12	14	16	LESSONS I'M BACK (MCA)	TRACY BYRD	12
13	13	9	PARTY ALL NIGHT I'M BACK (MCA)	JEFF FOXWORTH	13

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
14	12	8	NOT ON YOUR LOVE I'M BACK (MCA)	JEFF CARSON	14
15	17	19	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU I'M BACK (MCA)	AARON TIPPIN	15
16	15	18	SHOULD'VE ASKED HER FASTER I'M BACK (MCA)	TY ENGLAND	16
17	19	18	ANGELS AMONG US I'M BACK (MCA)	ALABAMA	17
18	20	7	WALKING TO JERUSALEM I'M BACK (MCA)	NEAL MCCOY	18
19	17	18	ANY MAN OF MINE/WOMEN BED... I'M BACK (MCA)	SHANIA TWAIN	19
20	24	—	IN PICTURES I'M BACK (MCA)	ALABAMA	20
21	25	23	SAFE IN THE ARMS OF LOVE I'M BACK (MCA)	MARTINA MCBRIDE	21
22	23	24	BABY, NOW THAT I'VE FOUND YOU I'M BACK (MCA)	ALAN JACKSON	22
23	24	26	IT'S NOT THE END OF THE WORLD I'M BACK (MCA)	ALABAMA	23
24	22	6	THE THING CALLED WANTIN' AND HAVIN' IT ALL I'M BACK (MCA)	SAWYER BROWN	24

Behind PolyGram's Rodven Deal

POLYGRAM ADDS RODVEN: As many of you know, PolyGram Latin America has acquired Venezuelan record label Rodven. The price tag was \$57 million.

Under the deal, which took effect Oct. 1, a new label, PolyGram Rodven, has been created to house former Rodven acts. This imprint will be run through Rodven's distributor, Uni, until January, when PGD takes over.

Further, newly formed PolyGram Venezuela becomes PolyGram's seventh Latin subsidiary. Carlos Sánchez, currently managing director of Rodven Colombia, is expected to be appointed managing director of the new Venezuelan company.

PolyGram's Rodven deal provides PolyGram with a quick leg up in market share in Latin America and the U.S. Latin market, even though increases in both regions amount to less than 5%. Of greater import, perhaps, is Rodven's rich tropical catalog, which should offer numerous reaping possibilities.

Rodven was purchased from Rodolfo Rodríguez-Miranda and the Cisneros Group, the latter of which is a part owner of Univision, the No. 1 Spanish-language TV network in the U.S. In recent years, Rodven had become most successful as a compilation imprint that used TV ad campaigns to sell its compendiums. With



by John Lannert

Rodven's prosperous inside track to Univision now closed, it will be interesting to see how PolyGram will market those acts. Fittingly, Rodven's highest-charting record at the time of PolyGram's acquisition was a multi-artist tribute album to Selena titled "Cumbia Triste."

SONY CHILE, ALERCE ALIGN: Sony Chile and Chilean alternative indie Alerce will embark on a joint venture in mid-November that calls for the two labels to jointly develop Alerce's stellar roster with Sony providing its exchange and promotional muscle in exchange for 50% of the sales revenue. The pact should strengthen Sony's presence in the domestic rock arena, while offering Alerce broader exposure for its artists.

The initial beneficiaries of the Sony/Alerce accord are the nine acts that have accounted for the bulk of the Alerce catalog for the past several

years: La Pozze Latina, Los Morton, Los Panteras Negras, Los Miserables, Ludwig Band, Charcho En Piedra, La Floripondio, Mal Corazón, and Santiago. Both the catalog and forthcoming new product will be distributed by Sony.

Sony's general manager José Antonio Eboi says, "Sony needs to develop new catalog, but that would take a long time, and we cannot begin from zero signing up 20 bands in six months, especially if there already are interesting groups in the market."

Alerce exec Viviana Larrea stresses that the two labels will continue to operate independently and that Alerce won't change its image as an attentive boutique imprint for Chile's rock acts.

All Alerce product will be released under the company name. Moreover, the agreement includes a provision that allows an unsigned act to choose between inking with Alerce or Sony.

MCA BRASIL TAPS ROSA: Paulo Rosa has been named managing director of MCA's newly minted MCA Music Entertainment do Brasil, effective Jan. 1, 1996. Rosa was formerly an exec with Brazilian concert promoter company Promotor. Rosa says the upstart label not only will promote international artists, but will also sign and market domestic acts. However, BMG

(Continued on next page)

Hot Latin Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEM'S RADIO TRACK SERVICE. HOT LATIN WEEK STARTING DATE: ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. PRODUCED BY JONATHAN L. RAY

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	TITLE
1	2	1	6	LUIS MIGUEL *LA MUJER Y EL AMOR	♦ SI NOS DEJAN
2	1	2	7	GLORIA ESTEFAN *CANTANDO EN LA VENTANA	♦ VUELVEME A QUERER
3	4	3	4	CRISTIAN *LA MUJER Y EL AMOR	♦ VUELVEME A QUERER
4	4	3	11	LOS TIGRES DEL NORTE *LA MUJER Y EL AMOR	♦ VUELVEME A QUERER
5	5	9	4	SELENA *LA MUJER Y EL AMOR	♦ TECHO CUMBIA
6	6	22	3	ENRIQUE IGLESIAS *LA MUJER Y EL AMOR	♦ TECHO CUMBIA
7	15	—	2	PETE ASTUILLIO *LA MUJER Y EL AMOR	♦ TECHO CUMBIA
8	10	7	7	THALIA *LA MUJER Y EL AMOR	♦ PIEL MORENA
9	9	10	6	RICKY MARTIN *LA MUJER Y EL AMOR	♦ TE EXTRANO, TE OLVIDO, TE AMO
10	8	7	7	MAZZ *LA MUJER Y EL AMOR	♦ ESTUPIDO ROMANTICO
11	11	6	16	SELENA *LA MUJER Y EL AMOR	♦ SI TOLO TU
12	NEW	1	1	CARLOS VIVES *LA MUJER Y EL AMOR	♦ AIRPOWER
13	7	5	11	M. A. SOLIS Y LOS BUKIS *LA MUJER Y EL AMOR	♦ SERA MEJOR QUE TE VAYAS
14	13	13	7	JUAN GABRIEL *LA MUJER Y EL AMOR	♦ CANTION 187
15	12	14	6	MANA *LA MUJER Y EL AMOR	♦ HUNDIDO EN UN RINCÓN
16	17	16	6	JULIO IGLESIAS *LA MUJER Y EL AMOR	♦ DALLA AMORINA
17	16	17	18	SELENA *LA MUJER Y EL AMOR	♦ EN LA CALLE
18	24	20	7	MONTY *LA MUJER Y EL AMOR	♦ TU PIENSO
19	NEW	1	1	M. A. SOLIS Y LOS BUKIS *LA MUJER Y EL AMOR	♦ EQUIVOCADO
20	18	21	5	MANNY MANUEL *LA MUJER Y EL AMOR	♦ SI UNA VEZ
21	21	35	3	GIRO *LA MUJER Y EL AMOR	♦ SI TU SUPERAS
22	23	30	3	THE BARRO BOYZ *LA MUJER Y EL AMOR	♦ ERES MI VERDAD
23	15	5	15	LOS FUGITIVOS *LA MUJER Y EL AMOR	♦ SI TU SUPERAS
24	20	29	7	MANA SANCHEZ *LA MUJER Y EL AMOR	♦ SI TU SUPERAS
25	28	18	8	GUARAJANES DEL AMOR *LA MUJER Y EL AMOR	♦ PARA QUE QUIERO UN CORAZÓN
26	22	26	5	LOS PALOMINOS *LA MUJER Y EL AMOR	♦ LA LLAMA
27	25	26	6	INTOCABLE *LA MUJER Y EL AMOR	♦ LA MENTIRA
28	31	—	2	DAVID LEE GARZA Y LOS MUSICALES *LA MUJER Y EL AMOR	♦ TONTA
29	29	23	7	EMILIO *LA MUJER Y EL AMOR	♦ NO ES EL FIN DEL MUNDO
30	37	27	6	PAMPIN *LA MUJER Y EL AMOR	♦ PASA LO QUE PASA
31	35	32	6	TIYTO ROJAS *LA MUJER Y EL AMOR	♦ SI TU SUPERAS
32	14	11	8	MARC ANTHONY *LA MUJER Y EL AMOR	♦ SE ME SIGUE OLVIDANDO
33	31	17	9	ALEJANDRO FERNANDEZ *LA MUJER Y EL AMOR	♦ COMO QUIERO PERDER UNA ESTRELLA
34	30	22	10	CONITA NAZARIO *LA MUJER Y EL AMOR	♦ DIME TU
35	NEW	1	1	YVES HAZARD *LA MUJER Y EL AMOR	♦ DIME TU
36	37	—	2	EL RIT DEL MUNDO *LA MUJER Y EL AMOR	♦ TALENTO EN LA CALLE
37	NEW	1	1	LAURA FLORES *LA MUJER Y EL AMOR	♦ ANTES DE QUE TE VAYAS
38	NEW	1	1	TIYTO ROJAS *LA MUJER Y EL AMOR	♦ LLORARE
39	RE-ENTRY	2	2	LOS RIELEROS DEL NORTE *LA MUJER Y EL AMOR	♦ NO ME HAGAS MENOS
40	NEW	1	1	LOS YONIC'S *LA MUJER Y EL AMOR	♦ PERDONAME

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2 LUIS MIGUEL *LA MUJER Y EL AMOR	2 LOS TIGRES DEL NORTE *LA MUJER Y EL AMOR	2 LOS TIGRES DEL NORTE *LA MUJER Y EL AMOR
3 RICKY MARTIN *LA MUJER Y EL AMOR	3 CRISTIAN MONTANER *LA MUJER Y EL AMOR	3 PETE ASTUILLIO *LA MUJER Y EL AMOR
4 GLORIA ESTEFAN *CANTANDO EN LA VENTANA	4 MAZZ *LA MUJER Y EL AMOR	4 ESTUPIDO ROMANTICO *LA MUJER Y EL AMOR
5 PAMPIN *LA MUJER Y EL AMOR	5 RICKY MARTIN *LA MUJER Y EL AMOR	5 SELENA *LA MUJER Y EL AMOR
6 MANA SANCHEZ *LA MUJER Y EL AMOR	6 CRISTIAN MONTANER *LA MUJER Y EL AMOR	6 SELENA *LA MUJER Y EL AMOR
7 MANA *LA MUJER Y EL AMOR	7 TIGRES DEL NORTE *LA MUJER Y EL AMOR	7 ENRIQUE IGLESIAS *LA MUJER Y EL AMOR
8 HUNDIDO EN UN RINCÓN *LA MUJER Y EL AMOR	8 MANNY MANUEL *LA MUJER Y EL AMOR	8 GLORIA ESTEFAN *CANTANDO EN LA VENTANA
9 JON SECADA & SHANICE *LA MUJER Y EL AMOR	9 JERRY RIVERA *LA MUJER Y EL AMOR	9 JUAN GABRIEL *LA MUJER Y EL AMOR
10 ENRIQUE IGLESIAS *LA MUJER Y EL AMOR	10 CRISTIAN MONTANER *LA MUJER Y EL AMOR	10 MONTY *LA MUJER Y EL AMOR
11 JULIO IGLESIAS *LA MUJER Y EL AMOR	11 ZAPATO NEGRO *LA MUJER Y EL AMOR	11 M. A. SOLIS Y LOS BUKIS *LA MUJER Y EL AMOR
12 THE BARRO BOYZ *LA MUJER Y EL AMOR	12 CARLOS VIVES *LA MUJER Y EL AMOR	12 M. A. SOLIS Y LOS BUKIS *LA MUJER Y EL AMOR
13 WILLY NOLAN *LA MUJER Y EL AMOR	13 GILBERTO SANTA ROSA *LA MUJER Y EL AMOR	13 GILBERTO SANTA ROSA *LA MUJER Y EL AMOR
14 CARLOS VIVES *LA MUJER Y EL AMOR	14 DANIELA *LA MUJER Y EL AMOR	14 LOS PALOMINOS *LA MUJER Y EL AMOR
15 RICARDO MONTANER *LA MUJER Y EL AMOR	15 LOS HERMANOS ROSARIO *LA MUJER Y EL AMOR	15 GUARAJANES DEL AMOR *LA MUJER Y EL AMOR

MARK TROCCOLI

by Deborah Evans Price

HEAVENLY SOUNDS: When it comes to achieving success in the mainstream market, there is only a handful of Christian acts who have made a major impact. Reuben's Mark Troccoli is on that short list of talent. Her 1991 album, "Pure Attraction," spawned "Everything Changes," which hit No. 14 on Billboard's Hot 100 and introduced Troccoli's impressive voice to the mainstream. Her self-titled follow-up continued her success on AC radio with "If I'm Not In Love" and "Tell Me Where It Hurts." The New York native found herself opening for Michael Bolton and Kenny Loggins and appearing on "The Tonight Show With Jay Leno" and other TV programs.

After successfully cracking mainstream radio, Troccoli could reasonably be expected to follow the same path with her new release. Instead, "Sounds Of Heaven" is her first entirely Christian music album in 10 years. "I've been doing a couple of interviews recently, and I'm very shocked at how shocked people are [that it's not a pop record]," Troccoli says. "I've never stated that I was just going to do pop music only my heart has always been in ministry." Troccoli says that she's not closing herself off to the mainstream, but that this is what she feels passionate about doing. Her management and record companies are supportive of her decision. "They were psyched about it," she says. "So I felt like the timing was right for it all."

Jazz PURE NOTES

by Jim Macnie

PAST/PRESENT: Want to talk about a living tradition? When composer/saxophonist Julius Hemphill died last April, he was in the midst of finishing a 20-minute piece commissioned by the Pacific Rim Players and paid for by the Meet the Composer funding program, among others. But Hemphill's passing didn't terminate the project. Two longtime associates of the saxist, Tim Berne and Marty Ehrlich, were asked to each deliver a work in his last week. In mid-September, the pair debuted their creations at Wesleyan University in Middletown, Conn. Berne came up with a piece called "Open, Conn." Ehrlich's contribution was "Bright Cante." Featured soloist on both was pianist Ursula Oppens, Hemphill's longtime partner. The show went well. It was actually quite fun," says Berne. "Ursula was fantastic." Ehrlich's latest New World record is a gem by his Dark Woods Ensemble titled "Just Before The Dawn." Berne's Bloodcount quartet is about to release "Memory Select" on JMT. By month's end, Music & Arts will issue a duo of Berne and pianist Marilyn Crispell called "Inference."

HELPFUL THREADS: Josh Redman isn't the only saxophonist to have aligned himself with the fashion trade. Blue Note's Richard Elliot turned the new men's store at the Beverly Hills, Calif., Saks Fifth Avenue into his latest venue Oct. 11. The retail performance was a benefit for AIDS Project Los Angeles and the kickoff to a special program in which "After Dark," Elliot's latest disc, will be sold in the store through the end of the year. A portion of the profits will be made from the proceeds. KTWV-FM (the Wave) Los Angeles helped sponsor the show.

The result is one of the best albums of Troccoli's career. Fans will have a chance to hear the new material on Troccoli's current 25-city tour with labelmate Clay Cross. In addition to the tour, Troccoli has been highly visible this fall, performing during the festivities surrounding Pope John Paul II's recent U.S. visit, serving as a spokesperson for Prison Fellowship Ministries and the Life Teen Youth Organization, and co-hosting a new TV show with comedian Mark Lowry on the Inspiration Network.

"It's going to be a variety show," Troccoli says. "We want it to be a positive, alternative kind of show for families that can enjoy all kinds of entertainment. It's going to be as much fun. It's a lot on my plate right now, but it's exciting."

BUTLER RETIRES: On Nov. 1, Gospel Music Assn. founder Don Butler will retire after 31 years of service to the GMA and 45 years in the gospel music industry. Butler and two others chartered the GMA in 1964. He served as a board member for the next 11 years, including chairman in 1975-76. He was the GMA's executive director from 1976-91 and also served as director of the Resource Center and Archives.

Butler's career began as an artist in the '50s with such groups as the Markermen and the Statesmen. He was named "Mr. Gospel Singer of America" in 1968. During his tenure in the industry, Butler also worked as a producer, artist manager, and administrator of publishing catalogs. In recognition of his contributions to the industry, he was inducted into the Gospel Music Hall of Fame this year. Butler's dedication to and participation in the industry will be sorely missed.

TATTOO WHO? Benson Music's new label, Tattoo, recently inked its first two acts. Former Myrrn group the Choir and newcomers Common Children signed their contracts in a Nashville tattoo parlor.

SOUL ON ICE: New York's Rockefeller Center is synonymous with the Christmas season, and the skating rink at its heart is one of the city's foremost congregation spots. So keyboardist Larry Goldings had quite a few listeners to impress when he provided the music for the rink's seasonal opening Oct. 16. It's the 59th year that tourists and natives alike have enjoyed the facility, and the graceful moves by the experts involved—under the direction of skater Jo Jo Starbuck, who produced the display—gave the event athletic panache. Music from Goldings' new Warner Bros. disc, "Whatever It Takes," was played by that set's core group: Goldings, guitarist Peter Bernstein, and drummer Bill Stewart. The same personnel also make up the recent Minor Music release by the Goldings Trio, "Light Blue."

TRACKIN': A lot of the tough-minded street act that takes place in Spike Lee's latest film, "Clockers," gets emotionally enhanced by the forlorn and somewhat eerie music composed by jazz bandleader Terence Blanchard. The score utilizes an 83-member orchestra. The soundtrack, on Columbia, is due for release on Halloween. Blanchard and Lee are a longstanding team; the bandleader scored "Mo' Better Blues," "Jungle Fever," "Crooklyn," and "Malcolm X" for the director. Bits of Blanchard's "Clockers" music paralleled the profound lament found in Gorecki's choral-topping "Symphony No. 3" on Nonesuch. No, Hollywood, he's not just a jazz trumpeter.

FRET NOT: For the last few months, Chicago jazz musician Nick Colonna has been enjoying the action of an Epiphone Emperor guitar. His endorsement of the instrument puts him in good company. Also testing the fine points of various Epiphone models are blues man John Lee Hooker, rocker Matthew Sweet, and country virtuoso Chet Atkins. Ads have run in issues of Guitar Player magazine since July, and a free copy of Colonna's latest record, "It's My Turn," has been part of the promo package with each purchase of an Emperor.

Top Contemporary Christian

THIS WEEK		LAST WEEK	WEEKS ON CHART	ARTIST	COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.	TITLE
1	1	1	1	MICHAEL W. SMITH REUNION 0156	8 weeks at No. 1	I'LL LEAD YOU HOME
2	2	19	1	VARIOUS ARTISTS WORD 4773/CHMC		MY UTMOST FOR HIS HIGHEST
3	NEW	4	1	CECILE WINANS SPARROW 51441		ALONE IN HIS PRESENCE
4	15	1	1	VARIOUS ARTISTS SPARROW 1450/AMAZING GRACE		A COUNTRY SALUTE TO GOSPEL
5	4	8	1	PETRA WORD 9624		NO DOUBT
6	5	2	1	STEVEN CURTIS CHAPMAN SPARROW 1450		MUSIC OF CHRISTIANITY
7	19	32	1	POINT OF GRACE WORD 3658		THE WHOLE TRUTH
8	2	10	1	JARIS OF CLAY ESSENTIAL 5974/WORD		JARIS OF CLAY
9	16	1	1	KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN 2511/CHORIST		KIRK FRANKLIN AND THE FAMILY
10	3	1	1	RON KENLY INTEGRITY 02312		SING OUT WITH ONE VOICE
11	6	11	1	RAY BOLZEL WORD 41601		THE CONCERT OF A LIFETIME
12	18	2	1	MICHAEL SWEET Benson 04175		REAL
13	19	59	1	AMY GRANT ATLANTIC 6914/WORD		HOUSE OF LOVE
14	12	63	1	NEWSBOYS STARSONS 5114/CHORIST		GOING PUBLIC
15	12	2	1	GEORGE MOORE & THE DISTANCE FOREFRONT 5123/CHORIST		HOME RUN
16	24	2	1	KATHY TROCCOLI REUNION 0110		SOUNDS OF HEAVEN
17	16	1	1	SUSAN ASHTON SPARROW 5147		SUSAN ASHTON SING 7/18: THE BEST OF SUSAN ASHTON VOLUME ONE
18	21	65	1	STEVEN CURTIS CHAPMAN SPARROW 1450/CHORIST		HEAVEN IN THE REAL WORLD
19	15	19	1	YOLANDA ADAMS TRIBUTE 5921/LOVE		MORE THAN A MELODY
20	16	1	1	NEW LIFE COMMUNITY CHURCH FEATURING JOHN P. KEE SHOW UP!		SHOW UP!
21	3	1	1	LAMARLE HARRIS Benson 04119		UNBELIEVABLE LOVE
22	19	2	1	DC TALK FOREFRONT 3020/CHORIST		FREE AT LAST
23	20	15	1	HEZEKIAH WALKER/FEWELLSHIP CRUSADE CHOIR Benson 4168		LIVE IN NEW YORK BY ANY MEANS NECESSARY
24	15	19	1	CLAY CROSSE REUNION 0104		TIME TO BELIEVE
25	17	1	1	DONALD LAWRENCE & THE CITY SINGERS CHORIST 1450/CHORIST		BIBLE STORIES
26	33	4	1	HIM Benson 4045		THE RIDE
27	25	10	1	ANONITED WORD 17061		CALL
28	23	19	1	OUT OF THE GREY SPARROW 1465		GRAVITY
29	105	1	1	CARMAN SPARROW 1332/CHORIST		THE STANDARD
30	106	1	1	MICHAEL W. SMITH REUNION 0156		FIRST DEGREE 1983-1993
31	36	7	1	VARIOUS ARTISTS INTEGRITY 02312		AMERICA'S 25 FAVORITE PRAYER & WORSHIP SONGS VOLUME 3
32	37	1	1	VARIOUS ARTISTS ATL 6171		TODAY'S BEST CHRISTIANITY
33	RE-ENTR	1	1	BIG TEST REVEAL AMAZING GRACE 2511/CHORIST		BIG TEST REVEAL
34	26	11	1	RICH MULLINS REUNION 7726		BROTHERS KEEPER
35	32	19	1	AUDIO ADRENALINE FOREFRONT 3012/CHORIST		DO NOT GENSOR ME
36	28	1	1	FRF SPARROW 1450/CHORIST		GREAT LENGTHS
37	NEW	1	1	JOHN BERRY CAPTOL NASHVILLE 31563		O HOLY NIGHT
38	37	19	1	WES KING REUNION 3720		COMMON CREED
39	2	1	1	SHIRLEY CAESAR EPIC		HE WILL COME
40	RE-ENTR	1	1	POINT OF GRACE WORD 26014		POINT OF GRACE

Records with the greatest sales gains this week. * Recording industry Assn. Of America (RIAA) certifies gold, silver, and platinum records. * RIAA certification for sales of 1 million units with the million indicated by a vertical line following the symbol. All albums available on cassette and CD. * Asterisks indicate vinyl only. * Indicates past or present Hot 100 number 1. © 1995, Billboard. * Music.

DOROTHY NORWOOD

Get your hands on Dorothy Norwood's Sizzling New Album from Malaco and "Shake The Devil Off"

NORWOOD

MLA

Rare U.S. Appearance By Christie Boosts Erato's Sales Hopes

IF YOU CAN'T HAVE the real thing: What do you do when your priority artist is based in Europe and only rarely visits the U.S.? Erato is one label with this dilemma: William Christie, American-born but now a French institution with his hit period instrument and vocal group, Les Arts Florissants, only appears on these shores once a year or so, for what seems like a few minutes, and even then sticks to the big performing centers (i.e., New York), with his large-scale opera productions. But for his handsome new recording of Mozart's "Requiem" (his first standard repertoire recording for the label), Erato has a fancy European sales tool: a handy CD with three excerpts from the record, plus a 12-minute English-language interview with Christie about the "Requiem" that is conveniently dubbed into French, German, and Spanish on additional tracks.

The eloquent Christie holds forth on such topics as his reasons for choosing the *Südwander* completion of the "Requiem," even though there is a new one by Robert Levin, and about the sound that period instruments bring to the piece: "The soloists don't have to shriek their lungs out"; the orchestra is "like a sports car, it can negotiate the turns a little better." The CD is the soundtrack for a promotional video, produced in France with the help of Pehiney, a French metal-product company that regularly supports Christie's performing and recording activities (and gets a prominent label credit).

The CD is being distributed to retailers and radio; the latter can get Christie's thoughts on the air even if they can't get him into the studio. It may be particularly useful next month, when Christie and Les Arts do one of their rare tours: Nov. 15 at the University of California at Berkeley and Nov. 17-21 in Kansas City, Mo., St. Paul, Minn., and Chicago.

CARMINA ON A DIET: In contrast to the many pumped-up, full-orchestra versions of Orff's "Carmina Burana," Bis (distributed by Quillton) has released a chamber version, performed by two players (Rikard Petersen and Lone Dewinger) and the Kroumata Percussion Ensemble plus chorus and soloists, conducted by Cecilia Rydinger Ailin.

The stringed-down version is a worthy alternative: It is raucous without being plush, more medieval than modern, and, even though the tenor soloist sounds as though he's being strangled, the choral work (the Tippala University Choir and Uppsala Choir School Children's Choir) and the other soloists are fine.

Robert von Bahr, the label's director, includes a note in the program book that explains why full texts are not included: He feels that since the texts are 700 years old, the publisher should not be entitled to further compensation for the right to reproduce them, which, says Bahr, would represent 20% of the CD's selling price. "Because we believe that the musicians deserve to be paid, we cannot justify the payment of such sums. I cannot understand how other record companies can pay such rates—if indeed they really do."

RENEWED HALL: The New England

Clinical
KEEPING
SCORE



by Heidi Waleson

Conservatory in Boston is planning a celebration concert for the newly restored Jordan Hall. The Oct. 27 event, which will

feature Wynton Marsalis, Denyce Graves, and Yo-Yo Ma, will showcase the hall's facilities and acoustics with "a carefully planned selection of timbres and musical genres ranging from full orchestra with chorus to chamber music and jazz, as well as a work for a large group of percussion instruments." The famous, beautifully wood-paneled hall, loved by musicians, underwent six months of meticulous restoration, including a new heating and ventilation system, repair and recreation of ornamental detail,

reupholstered seating, redesigned lighting, and restoration of the ceiling to its original colors. A new elevator makes the best office, the hall, and the school wheelchair accessible. With its innards now state of the art, Jordan Hall hopes to attract recording activity.

MOVEMENT: Sony Classical has promoted Gilbert Hetherwick to senior VP, international marketing. Hetherwick came to Sony from Angel Records EMU Classics in April 1990 to

be senior VP marketing... Mood-music compilations have their ups and downs, but I loved listening to Conifer's "Stairway To Heaven," subtitled "A Musical Journey Into Peace And Tranquility." An interesting and well-chosen group of pieces, including some by Stanford, Mozart, and Barber, for starters, gets excellent performances by the Choir of Trinity College, Cambridge, England, and some terrific soloists, directed by Richard Marlow.



CHRISTIE

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Songwriters & Publishers

ARTISTS & MUSIC

SCA Publishing Lands New Talent

Boberg Offers Writer-Artists Label-Like Support

■ BY CRAIG ROSEN

LOS ANGELES—When MCA Music Publishing president, Jy Boberg took the helm of the company in his January, his vision was to offer more record-label-like services in films and TV and putting writers together, says Boberg. "What we want to do at MCA is play a role in these artist-writer careers."

The company did just that with Alanis Morissette, who was signed to MCA



BOBERG

Music Publishing and MCA Records Canada seven years ago by John Alexander, now the executive VP of creative services, North America, for MCA Music Publishing. "I've been working with her since that time," says Alexander, who helped hook Morissette up with her manager, Scott Welch of Third Rail Entertainment.

"Up until she signed the recording deal with Maverick, every penny spent on Alanis was MCA Music Publishing money," Alexander adds. "It was that money that allowed us to make a couple of records and the videos and do the promotional tours in Canada when she was a teenager."

Alexander says the company also

allowed the young star to take the time "to change directions and get more involved in her own writing."

MCA Music Publishing's support continued before Maverick released "Jagged Little Pill," as Boberg got behind Morissette as soon as he joined the company.

"That project leaped out at me on the day I walked in the door as one we needed to put all of our resources behind and all of our credibility, all around the world," Boberg says. "I started playing that record to people from Germany and Japan way back in March."

Adds Alexander, "We certainly are backing Alanis on a global effort as a publisher in conjunction with Maverick/Reprise and Warner International, and we continue to be part of the team."

That kind of commitment has also helped lure other artist-writers to the MCA Music Publishing fold, including Geffen artist Lisa Loeb. "The whole pitch in signing her was... 'We're not just going to give you a check and go away,'" says Boberg, who adds that he recently met with Geffen executives in the U.K. about the launch of Loeb's album debut, "Falling in the U.K."

Other recent signings include Drivin' N' Cryin', which recently resurfaced with an album on Geffen; new British act Raw Styx, also signed to Geffen; and rookie MCA Records act the Dimetrodes. "There wasn't a great deal of synergy between Geffen Records or MCA Records and MCA Music Publishing," says Boberg. "We had to create a reason why MCA Records or Geffen Records would want to have the publishing with MCA. No one really cares that you are owned by the same company... It really comes down to whether having their act signed to MCA Music Publishing is going to make their act more successful."

Other new MCA Music Publishing

Rooted In History, Bourne Music Looks Forward To A Global Future

■ BY NIGEL HUNTER

LONDON—One of Beebe Bourne's earliest and most vivid memories is of a train journey stopover in the late '30s in Paris. She was traveling with her parents, Saul and Bonnie Bourne, and her father left the train briefly to confer with a German publisher at the station.

"The platform was swarming with SS storm troopers, and the atmosphere was grim and threatening," she says. "We were glad to get out of there."

Bourne Music Inc., which came into existence in the mid-'60s when

Beebe's father parted company with Irving Berlin, has always rated the international music market highly. "In the old days, American publishers tended to regard the rest of the world as being of lesser importance," she says, "but my father placed a high priority on good and efficient representation of our catalog abroad."

The end of World War II meant major publishing realignments in Europe and a new beginning in Germany, where the Nazi regime had expropriated foreign businesses, including music publishing.

The company's U.K. presence, Bourne Ltd., was founded shortly after the war and was administered by Keith Prowse/Peter Maurice Music (KPM), where Bourne's interests were managed at one stage by Joe "Mac" Henderson, later a recording star. In 1964 it established its own offices, which are now run by Maxine Harrison, assisted by Claude Plattinberg. Bonnie Bourne, who ran the company until her death in 1993, formed Bourne France in the early '60s. "We have affiliations throughout the world



BOURNE

and maintain close contact with all our subpublishers," says Beebe. "With the expansion of new technology and usage of music, it's increasingly important to keep all our writers and clients informed of what's happening here and when."

She notes that the world has become smaller as new methods of communication are developed, and advertising agencies now deal with several territories when seeking licensing rights. Since Bourne has retained its synchronization rights worldwide, she reviews every request personally, with her writers' best interests in mind, before granting permission and agreeing on terms.

Among the Bourne copyrights which are regularly in demand are "Unfor-

(Continued on page 92)



Easier Does It. SESAC and the U.K.'s Performing Right Society have negotiated a multiyear agreement to facilitate reciprocal administration of the performing right groups' repertoires. Shown, from left, are Bill Veez, SESAC's managing director, and Wayne Bickerton, PRS' chairman.

NOT MUSIC CREDITS

- HOT 100 SINGLES**
FANTASY • Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Adrian Belew, Steven Stanley • Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, MCA Records/ASCAP, Stone Jam/ASCAP, West Nitty & Gopson/ASCAP, WB/ASCAP
- HOT COUNTRY SINGLES & TRACKS**
DUST ON MY BOTTLE • David Lee Murphy • N2K/ASCAP
- HOT R&B SINGLES**
FANTASY • Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Adrian Belew, Steven Stanley • Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, MCA Records/ASCAP, Stone Jam/ASCAP, West Nitty & Gopson/ASCAP, WB/ASCAP
- HOT RAP SINGLES**
GANGSTAS PARADISE (FROM "DANGEROUS MINDS") • Arly Ivey Jr., Larry Sanders, Doug Rashed • Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, MCA Records/ASCAP, Stone Jam/ASCAP, West Nitty & Gopson/ASCAP, WB/ASCAP
- HOT LATIN TRACKS**
SI NOS DEJAN • Jose Alfredo Jimenez • BMG Songs/ASCAP

NMPA, BMI Set Up Web Sites; Judge Rules On 'Shoop' Case

ONLINE INFO BONANZA: The National Music Publishers' Assn. and BMI are supplying important information online to writers and publishers. NMPA and its mechanical royalty collection arm, the Harry Fox Agency, have set up a site on the Internet. World Wide Web and a directory and entry point for other industry Web sites. The "NMPA Music Links Page" provides directing links to 22 sites, among which belong to ASCAP/BMI, Tower Records, U2, Sony, CD Now, Music Reference, and BMG, which will be updated regularly. Of course, the site has NMPA and Harry Fox Agency information and is to be eventually used for online licensing, through the latter's office.

As for BMI, it is making available U.S. Copyright Forms and its own clearance form as part of its Web site. Those forms are the first of many features to be incorporated into the performance right groups' Web site. BMI says the service "allows the millions of Internet users worldwide to download and print out the U.S. Copyright Form for registering works of the performing arts, sound recordings, literary works, renewals, and for corrections to existing registrations." Also, BMI writer and publisher members can download and print the form required to clear or register their works with BMI. This Web site was launched last year and contains a database of more than 7.5 million items tied to BMI repertoire.

THE SHOOP SHOP DECISION: A federal judge in New York has ruled that songwriter Rudy Clark never granted renewal rights to his early '60s hit "The Shoop Shoop Song (It's In His Kiss)" to a predecessor publisher and that Hudson Bay Music, which has controlled the copyright since 1970, has lost those rights. Judge John G. Koeltl found further: Clark is owed \$78,236.65 for publishing royalties that accrued during the renewal period from Jan. 1, 1992 to

June 30, 1995. There had been ambiguity as to written documents attesting to renewal rights, and Judge Koeltl ruled that Clark's testimony that he had never assigned such rights was "credible." The song was a top 10 hit in 1964 for Betty Everett on the Vee-Jay label.

SUBJECT MATTER: If there is a need to select songs by subject matter, BMI Music Services, a wing of BMI Music Publishing, has just issued "The Categories," a four-CD set with 78 selections arranged under the general topics America (e.g., "Living in America"), Baby ("Sweet Baby James"), Emotions ("Who's Sorry Now"), Torchy Love ("Don't Blame Me"), Time/Time of Day ("Angel In The Morning"), Friendship ("Trust In Me"), Colors ("Deep

Purple"), Moon/Stars/Sky ("Blue Moon"), and Beauty ("The Shadow Of Your Smile"). Says Joanne Borja, executive vice president of BMI Music Services, "Finding the music they need should be the easiest part of the job."

BILLS OF FARE: The New York Publishers' Forum will address U.S. Performance Rights And The Unfairness Bill. An Update at the Grand Hyatt Hotel on Tuesday (24) from 5-6:30 p.m. Panelists will include Richard Reimer, ASCAP's director of legal services; Del Bryant, BMI's senior VP of performing rights and writer/publisher relations; and Pat Collins, SESAC's senior VP of licensing.

PRINT ON PRINT: The following are the best-selling books from Cherry Lane Music:
 1. "Jekyll & Hyde," Vocal Selections
 2. Van Halen, "Balance," Best Of Soundgarden
 3. Barbara Streisand, "The Concert"
 5. Faith No More, "King For A Day, Fool For A Lifetime."



by Ivo Lichtman





Pallas Coup. Writer Lisa Pallas, seated, recently signed an exclusive agreement with Crossfire Entertainment, which has a joint venture with Almo/Irving Music. With Pallas, from left, are Crossfire's Betty Rosen and Ken Levitan and Almo/Irving's David Conrad. Pallas' songs have been recorded by Alabama ("You've Got The Touch") and John Berry ("More Than Just A Little").

CAPITOL'S BROOKS RETURNS ON 'FRESH HORSES'

(Continued from page 45)

GB: Individually, I liked everyone over there, but as a label, we didn't get along. I just think Bowen got in a bad situation when he and Mansfield split up [Mansfield left the company in 1992]. And then right at the same time, my new contract came in. I never felt that the Bowen administration understood the contract because we never saw eye to eye on what the thing meant. Therefore, I thought the well was very poisoned at the old label. The contract negotiations started the downhill slide between the label and myself at the time.

BB: Bowen believed an artist should release an album a year. Now that Bowen's gone, what's your theory?

GB: I've never been through a Christmas season without a new piece of product; Christmas season is a good time to buy. It also makes sense [to put the album out now] since the tour kicks off in March. I got a letter from a lady that said she was going to psychoanalyze me for free. She said, "You say you never went through a holiday season without a new release, so you either think you're Santa Claus or God." And I thought, "Hold it. Is there a choice?"

BB: What can you say about the tour?

GB: It starts here in March; we'll do 77 cities [in North America]. The second leg starts in the spring of '97 in Europe with a planned filmed concert in Dublin. Australia will probably be in there as well. Then in spring '98, we'll start on a 44-city last leg of the North American tour.

BB: This is primarily an arena tour. Are there any sheds or stadium sites?

GB: No sheds. We'll probably set up in fields somewhere and do an outdoor tour for these cities that we haven't been to in three or four years, because they don't have a hall [that can] support the weight of our tour. After [Texas Stadium, site of a 1994 NBC special]. I'm not sure I ever want to do stadiums again. The first night [of the three nights] felt so alone. Somewhere about three-quarters of the way down were the people I felt I couldn't get to. I couldn't see them.

I felt like out of 65,000 people, I couldn't get to that little area back there of about 20,000 people.

BB: What's happening with your film company, Red Strokes?

GB: [We left] Disney; now we've been signed as producers at Fox. We have two movies under way there. [Brooks' production partner] Lisa Sandersen's handling all that.

BB: A lot of artists in your position would be looking at what they can cut back on, but you just keep pushing harder and harder.

GB: That's because making records is never what I'm going to be doing for my living. I'm never going to wake up and go in from a certain time to a certain time and make records so I can pay the bills. When I'm making records, I'm out to try and make a difference in the world. I mean, I know I sound trite and I know it sounds like a canned answer, but while I've got the ball, I want to run as far and as hard as I can and fast and hit as many people as I can.

BB: So how will you measure if this album is a winner or a loser?

GB: I don't know; you just got with your gut. If people aren't showing up at the concerts and the records aren't selling, you gotta take a serious look at if your time is over.

There was a pitcher for the Oakland A's [who] on his retirement from baseball cried like a baby. And he said he felt like he never wanted to do anything to hurt the game, and he felt like he was getting in the way. And when that time comes for me, if it's today or it's 10 years from now, I'm praying to God that I have the class to handle it and get out.

BB: Isn't "getting out" a terrifying prospect to you?

GB: Yeah, but that's what I love; it's the weirdest thing. I'm sure everybody's been in a relationship where somebody treats you like crap, but you just keep coming back for more and that's what this is, man. It wears you out, it tears you down, you always think, "Is it over? Is it over? Was I worth remembering?" And you love every minute of it.

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Audio Action

Interactive Multimedia Options

ARTISTS & MUSIC

AES Panel Shows All Eyes Are On Enhanced CD

■ BY STEVE TRAIMAN

NEW YORK—If anything lived up to the 99th Audio Engineering Society conference's theme, it was the over-the-top Oct. 7 workshop, "Professionals at Audio In An Interactive World." Moderated by Joe Beck of the Codeworks, the panel included innovative multimedia demos and comments by Murray Allen of Electronic Arts, Phil Coady of Microsoft, Charles Kreisberg of Cognetics, Mac Leatherby of Avid Technology, David Pakman of Apple Computer, and David Schwartz of Light Rail Communications.

Enhanced CD received the most attention, with many of the panel members involved in major projects as they work with developers and producers on authoring tools, samplers, and even a CD-ROM magazine. All agreed with Leatherby, who said, "ECD is the one most immediate 'happening' in the pro audio industry and is the largest opportunity right now. When you think of 50-plus minutes of music on a typical CD, you have as much as 200 megabytes of space available on the disc for multimedia information, and that's an exciting prospect."

"ECD is a major push forward, and our CD Plus sampler is in final production stages," it features tracks by such artists as All Pkate Tour and by Ry Cooder; Pat Metheny; Randy Newman's "Faust" with Bonnie Raitt, James Taylor, Elton John, and Linda Ronstadt; John Coltrane; and Peter Dinklage's remasterings; and BMG Classics' "Alexander Nevsky" excerpts.

"There are a lot of things to turn the music fan on," Coady continued. "We'll have lots of tech artist, writer, or producer; interviews focusing on the selection or album; and a discography for each act. For example, in Newman's 'Faust,' Taylor talks about seeing his role of God as a 'golf-playing, middle-American, regular kind of guy,' and Newman demos songs at the piano."

Enhanced CD gives every artist an opportunity to add so much more and

brings a higher-quality audio into the realm of multimedia. The sampler will be released mostly through [original equipment manufacturers] and will be bundled with Windows 95 in multimedia systems early next year, although we may have a retail version later on." "Apple customers have been using their Macs for music for many years," Pakman noted, "and now our Entertainment Industry/New Media Group is actively working with artists, record companies, studios, and multimedia developers. Our Apple Multimedia Program has about 3,500 [people] involved around the world, and we esti-

mate that our QuickTime software authoring tool has been used in as many as 65% of shipping titles."

Apple was a prime developer of the new Blue Box multistandard standard for enhanced CD, and Pakman reported that at least 30 of the new titles were created on Macs.

Light Rail's Schwartz previewed clips from the first issue of Control, the new CD-ROM interactive music magazine due in stores this fall. The quarterly is "content-oriented, for those who want to create media in their own environment," he said.

(Continued on next page)



Cash Pays Visit To Bad Animals. Country legend Johnny Cash leads a band of alternative rock icons on a Willie Nelson tribute project for Justice Records, tentatively titled "Twisted Vivaldi." Shown at Bad Animals studio in Seattle, from left, are Kim Thyth of Soundgarden, former Nirvana bassist Krist Novoselic, Sean Kinney of Alice in Chains, Cash, John Carter Cash (Johnny's son), and Justice president Randall Jarmal, who is producing the project.

Elefante Can't Forget Rock Roots

■ BY GORDON ELY

John Elefante has tasted big-time success in mainstream rock as the former lead singer of Kansas and in the contemporary Christian rock market as an artist and producer. Co-producer with his brother Dino Elefante, he's won Grammys and Dove Awards for his work with Christian rock pioneers Petra.

But perhaps of greatest significance, Elefante has brought credibility to a genre that was once considered a joke and has proved that serious rock muscle and a Christian message could come together with explosive impact.

His debut as a professional musician came in the late '60s, as the leader of the band, age 10, when he drummed in legitimate, income-earning top 40 cover bands. His education as a producer began in the early '80s, when he and his brother built an 8-track studio in their parents' garage in Long Beach, Calif.

When calls went out in 1981 for a replacement for Steve Walsh, the lead singer of Kansas who had recently departed the group, Elefante—who had a solo project of his own ready to ship—nervously took a number and a place in the audition line.

Impressed with Elefante's demos, the group's producer and manager tried him out on some of the band's repertoire.

"I only had a day and a half to prepare," Elefante says, "and I was just sitting in the waiting room shaking in my pants. My voice was so quivery from nervousness, I left feeling like I'd never blown anything so bad in my life. I told Dino there was no way in the world I was going to get the gig."

Elefante not only got the gig, but

all four songs from his demo wound up on the subsequent Kansas album, "Vinyl Confessions." Throughout Elefante's first three tenure with Kansas, he and Dino were plowing the profits into the building of their own 24-track room back home in Southern California.

After the departure of founding member Kerry Livgren, Elefante felt that Kansas was "a ship that had run its course," and left the group in 1984, only to find his and Dino's phone ringing off the hook with production offers.

John harbored the ambition to be an artist while he and his brother founded their own production company, Pakadern, but their success behind the boards delayed those plans for a decade. With the recent release of his first solo project, "Windows Of Heaven," on Word/Epic Records, Elefante landed his debut single, "What Love Is," in the contemporary Christian top five, and the hooky, single-rich album appears to be gathering steam.

While Elefante, primarily a vocalist and keyboardist, is proficient on a number of instruments, his producer's instincts often lead him to sit back and draw on the talents of others, for his own projects as well as those of other acts.

"I'm capable of doing a whole record by myself—drums, bass, vocals, everything—but I don't like to do that," he says. "I still will sing and play on the albums I produce, but a lot of times I'd much rather sit back and observe and pull things out of other people."

Elefante cites his tenure with Kansas as a school, where he received invaluable, on-the-job training in making records.

"I learned a ton about how to craft a record," he says. "About how things fit in or don't fit in; why some things should be big and others small. I learned all about space, mainly from Kerry and [producer] [unintelligible]."

"It was a time of constant revela-

tions. Oh, no, too much low end on the toms, so they don't interfere with the bass guitar. Yeah, pull all the middle out of the toms so they get more of a thuddier sound. Compress the snare to make it really crack, right in your face. Don't use your left hand on a synth part. Let the bass player take care of that." It went on and on.

Relocating to Franklin, Tenn., just outside of Nashville, from Los Angeles in 1993, the Elefante couple built their own state-of-the-art studio, the Sound Kitchen, which has become a popular room among a number of Nashville producers, as well as a home base for all the Pakadern productions.

Looking to the future, Elefante, who over the years has helped to craft some monstrously big, aggressive rock albums, is not only looking to diversify into other genres, but is in a decidedly "less is more" frame of mind.

"I sat down with Richard Dodd," he says, "who has [engineered] a lot for Jeff Lynne. I told him, 'OK, I want to hear some Traveling Wilburys records.' I want some George Harrison stories. I want to know how you got what you got."

"He said, 'Man, you're gonna be disappointed. Tascam machine and a Soundcraft board. [Harrison's 1988 album] 'Cloud Nine.' Trident 80-40, 40-input, no automation. All by hand.' Without reverb. None."

"I couldn't believe it," says Elefante. "I asked him who they made such great records. He said it was simple. They got great performances and had a producer who had great ideas and knew how to get the sounds he wanted, and [Dodd] would get it on tape."

"That made me rethink everything. More and more of us have found ourselves starting with the technical and then going to the music," he says.

"I don't care as much now about all that's going on technically. I just want to hear music that moves me."

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

U.K.

THE LONDON FESTIVAL Orchestra, led by conductor Rose Pople, has bought a Studio Audio Saddle digital audio workstation to edit and master a 90-album deal with BMG's Arte Nova label. "I realized that this contract would need substantial editing and concluded that, as editors can charge 1,000 pounds per album, a Saddle system at less than 6,000 pounds seemed a very sensible move," says Pople.

B&M ELECTRONICS has launched a computer control system for its Trantec S6000 UHF radio mike, which is Windows-based and can communicate with 16 receivers. The system is primarily for theater applications in which receivers can be reconfigured for scene changes.

"It was the next logical stage in the development of our UHF range," says B&M managing director Chris Gilbert.

(Continued on next page)



Christmas Belts. Sparrow Records artist Steven Curtis Sparrow joined producer Bruce Bannister and recording artist Ode's Winans at Ocean House in Burbank, Calif., to record Chapman's first Christmas album, "The Music Of Christmas." Shown, from left, are Chapman, Bannister, and Winans.



Too Shai. Gasoline Alley/MCA recording group Shai mastered its latest project, "Blackdick," at Berman Grumman Studios in Hollywood, Calif. Shown seated, from left, are Shai members Garfield R. Bright, Carl Martin, and Marc Gay, standing is group member Carnell Van Rensselaer.

EUROSOUNDS

(Continued from preceding page)

"Engineers can use it to analyze the status of each receiver and to show... optimum antenna position."

MARTIN AUDIO has launched the ICS300 compact stage system and the Wavefront 8 full-range PA system. The former uses twin 10-inch drivers horizontally in a two-way configuration. Martin's patented technology employs the magnetic field generated by the low-frequency-driver voice coil to inductively drive an aluminum high-frequency diaphragm located at the center of the unit and horn-loaded by a phase plug and waveguide.

The Wavefront 8 is a three-way arrangement, with each enclosure housing a vertically splayed, dual 12-

inch and a horn-loaded, low-mid speaker; a 6.5-inch, treated cone driver loaded by a phase plug and horn; and a 1-inch exit compressor drive that reproduces high frequencies.

BELGIUM

NO NOIZE studio in Belgium has taken delivery of a fully loaded Pioneer Foundation 2000 DAW with DFM, while similar configurations have been bought by Sangria Studios in Lisbon, Portugal; Estudios Logar and ECA film studios in Madrid; and 105 Estudios in Barcelona, Spain. REs have been sold to Sarg Music in Norway and WDR in Germany. The Sound Co. in the U.K. has taken delivery of its third Foundation 2000 and ordered a DFM,

while ImaJ Televizion in Turkey has taken its second, along with some REs.

GERMANY

BROADCASTER SWF Radio has bought its third AMS-New Capricorn digital desk to serve as the centerpiece of a new music studio at its concert hall in Freiburg, where it will be used to record the broadcaster's symphony

orchestra. SWF TV has two Logic 2a and one Logic 1. Tremens-Film Tonstudio in Vienna has bought a Logic 2 equipped with a film record and monitoring panel and dual Josticks for an all-digital THS film mixing facility. A Logic 1 with 16-output AudioFile will be installed at the facility's TV studio.

RECENT LAWO digital broadcast

console sales include two MC50 on-air consoles to Süddeutscher Rundfunk in Stuttgart and one MC50 production console to Finnish broadcaster YLE. German TV station ZDF has ordered a 56-channel MC80 for its studios in Mainz. Lawo is currently manufacturing 11 MC50 and MC80 digital consoles—five for remote vans for German broadcasters MDR, NDR, and WDR and six for a new, fully digital radio complex at SWF.

MULTIPLE MULTIMEDIA OPTIONS

(Continued from preceding page)

The premiere volume includes an "Electronic Songbook" feature with Les Paul, the father of multitrack recording, playing excerpts from his famous tune "How High the Moon," in which as least 70 recorded versions worldwide. In another feature, "Ed Cherney Records Jann Arden," the noted producer/engineer discusses his approach to recording the acclaimed Canadian songstress.

Summing up the panel, Apple's Pakettier "Songbook" feature with Les Paul, the father of multitrack recording, playing excerpts from his famous tune "How High the Moon," in which as least 70 recorded versions worldwide. In another feature, "Ed Cherney Records Jann Arden," the noted producer/engineer discusses his approach to recording the acclaimed Canadian songstress.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 21, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	FANTASY Marsh Carey/ M. Carey O. Hall (Columbia)	FANTASY (R&B Mix) Marsh Carey/ M. Carey O. Hall (Columbia)	SHE'S EVERY WOMAN Garth Brooks/ A. Reynolds (Capitol)	GANGSTAS' PARADISE Curtis F. L.V. O. Rasheed (MCA)	LUMP Phish, Of The U.S./A. C. Uno, Chris & Dave (Columbia)
RECORDING STUDIO(S) Engineer(s)	CRAYNET FACTORY (New York) Jay Healy	CRAYNET FACTORY (New York) Jay Healy	JACK'S TRACKS (Nashville) Mark Miller	ECHO SOUND (Los Angeles) Bob Morise	EGG STUDIO (Seattle) Mark Gauthier Curtis Uno
RECORDING CONSOLE(S)	SSL 4000G Plus/ New VRSP Legend with Flying Faders	SSL 4000G Plus/ New VRSP Legend with Flying Faders	Coronado Quad 8	Trident Vector	Comund Spectronics
RECORDING(S)	Sony 3348	Sony 3348	Otari MTR-100	Studer A827	Tascam MSR-16S
MASTER TAPE	3M 996/Ampex 467	3M 996/Ampex 467	Ampex 499	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Jay Healy	HIT FACTORY (New York) Jay Healy	JACK'S TRACKS (Nashville) Mark Miller	ENCORE (Los Angeles) Chris Kulp Steve Calpe	ROBERT LANG (Seattle) Chris Kulp Steve Calpe
CONSOLE(S)	SSL 4096G Plus with Ultralinear	New VRSP Legend with Ultralinear	Coronado Quad 8	SSL 4000G	TW API 2488
RECORDING(S)	Sony 3348/ Studer A820 1/2" (dolby SR)	Sony 3348/ Studer A820 1/2"	Sony PCM 3402	Studer A827	Otari MTR100
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	GATEWAY MASTERING Bob Ludwig	GATEWAY MASTERING Bob Ludwig	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY MASTERING Hew Powers	CAPITOL MASTERING Wally Traugott
CD/CASSETTE MANUFACTURER	Sony	Sony	Capitol	MCA	Sony

© 1995, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time. Album Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co.'s, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & international talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$136
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
- 5. Nashville 615/Country Music Songbook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. THE Power Book Fall 1995 Edition & Spring 1996 Edition:** The ultimate guide to radio and record promotion. Listen to Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75 each. (Fall and Spring \$119—order Spring edition now & save more than 40%—mail in March 96)
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
- 8. THE International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. \$80/\$40

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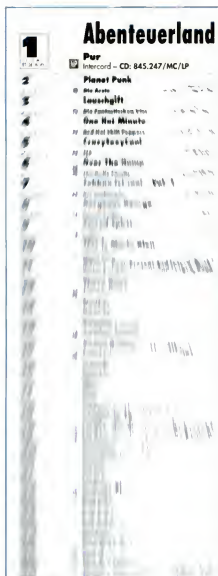
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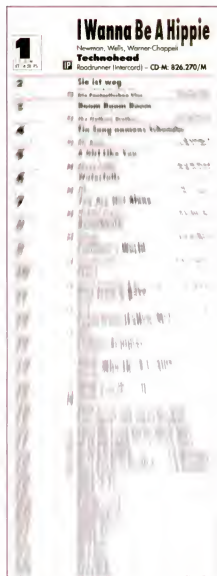
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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

S. Africa's Music Awards Return Credibility Restored With New Judges, Categories

BY ARTHUR GOLDSTUCK

JOHANNESBURG—South Africa's equivalent of the Grammy awards is back on track after several years in abeyance. The South African Music Awards, dogged by controversy until they were suspended two years ago, returned this time with a big thumbs-up from the recording industry.

Riddled in the past with inconsistencies and irregularities, such as producers being named judges in categories in which their own albums were nominated, the awards were put on hold two years ago while the music industry attempted to come up with a new approach and a new sponsor.

The previous sponsor, a national retail chain, was itself a controversial participant because of a bitter strike by workers during the period of its

sponsorship.

In the two months since the dust has settled over the reinstated awards, the Asan, of the South African Music Industry, which represents most record companies here, has taken stock and agreed that the awards are back for good.

"In general, we were very pleased with the way the music awards were run and the way it turned out, and we were particularly pleased by the media coverage and the positive sentiments expressed by the wider industry," says ASAMI executive director Des Dubery. "The prognosis was that these were wholly legitimate, totally acceptable awards for South Africa. As to always the case, there were a number of small teething problems, but I believe we've now dealt with them, and none of them detracted from the over-

all package."

The highlight of this year's awards was the sweep of three of the top prizes by the Soweto String Quartet. It was voted best new artist, and its debut album, "Zebra Crossing," was named best pop album and best instrumental performance—an unprecedented combination of awards here. Ironically, the Quartet had been playing for 15 years before being signed by BMG Africa.

In this context, the awards were dramatic evidence of the huge impact of returning multinational record companies on South Africa. The awards came on the eve of BMG Africa's third anniversary and highlighted the underlined benefit of new players looking for talent in an under-exploited market.

"BMG has demonstrated that a multinational can do if it is committed to local artists," says managing director Keith Lister. "I am personally always at pains to explain to everybody that South African music reflects a huge diversity of talent and musical forms and that it requires a multiplicity of investment. One company can only do so much, and that is why I always welcome the idea of as many of the majors as possible being in South Africa. There is just so much talent, so much to go around."

Lister is satisfied that the awards have established their credibility, and he believes that "they can only grow in stature from this point; they certainly crossed the first hurdle very successfully." "I certainly had a lot of disaffection, in previous years, over the profound ignorance that people running it had of South African music; whereas this year there was a concerted effort by sponsors, record companies, and judges to understand the totality of South African music."

ASAMI's co-sponsor for the awards, leading banking group First National Bank, was also delighted with the outcome.

(Continued on page 62)

Court Orders Pirate To Pay Record Damages

LONDON—Record companies have received the largest damages award ever from a distributor of pirated CDs.

The high court in Singapore has ordered Ragaivel Trading (S) Pte Ltd. to pay \$600,000 for the distribution of pirated CDs.

The collections included unlicensed copies of Eric Clapton's "Tears in Heaven," Madonna's "This Used To Be My Playground," and the Scorpions' "Wind of Change." Ragaivel Trading was also ordered to pay the costs of the case.

The case was brought by international labels organization IFPI. Its

regional counsel for Asia, May See Leong, says, "We are very pleased with the amount of damages awarded, which is the highest settlement we've ever had against a distributor of pirated CDs."

It is also very timely, as the level of CD piracy has recently increased in Singapore.

IFPI estimates that CD piracy in Singapore currently accounts for 12% of the market, twice the reported levels of three years ago. The organization is countering the trend with increased enforcement actions and more seizures of stock.

In February, a distributor was sentenced to 37 months imprisonment for possession of 4,000 pirated CDs, and in September a stall holder was fined \$2,500 for having 10 records in his stall.

JEFF CLARK MEADS

Sony Opens Wholly Owned Affiliate In The Philippines

BY MARC GOROSPE

MANILA—Sony Music Entertainment opened a wholly owned subsidiary in the Philippines Oct. 1, joining Warner Music Philippines as the only other 100%-owned affiliate in the country. BMG Entertainment International, PolyGram, and EMI

units at retail, where we can generate a more conducive atmosphere for product movement."

In other words, Chamsay wants to pinpoint customer tastes at record stores and then bowl them over. He built his staff with this in mind, hoping to attract new ideas to shake up what is becoming a stagnant market.

"I wanted fresh minds, people who come from different backgrounds but with successful track records," he says.

The operation has yet to sign any domestic artists, although Chamsay says he will likely sign two local bands by early 1996. He must also face traditional distribution problems that have plagued the major international labels for years. Sony plans to handle sales itself in Manila and will use Star Records to distribute throughout the rest of the country.

Sony Music

Music operate through joint ventures. The new Sony affiliate will be directed by managing director Wally Chamsay, who plans an innovative approach to marketing. "Basically, what we rely on locally is airplay, but I feel we have a lot to gain by concentrating on gimmicks, such as premi-

Spanish Indie Targets GSA Max Music Opens Office In Germany

MADRID—Spain's top-selling indie specialist, the Barcelona-based dance specialist Max Music, has opened an office in Germany to cover the thriving German-Switzerland-Austria market with imported dance compilations as well as in-house collections under the company's Megamix imprint.

Max spokesman Javier Sanz says the company is confident that the German operation, which opened Oct. 1, will be as successful as its forays into the Latin American and U.S. Latino markets, which Max began after the opening of its Miami office last year. Max's successes in Spain this year include the "Biza Mix 95" compilation, which, by the end of September, had sold 300,000-plus copies in the nine

weeks since release. Its first U.S. release, "Merengue Mix," sold 250,000 units, according to Sans. The German office will be run by Alex Gudor, former A&R director at the Spanish label R.A.M.S. The edel company will handle distribution. Sans says Max will be seeking product to license in the GSA territory, mainly from the U.K., Scandinavia, Italy, and the Benelux.

"Max intends to apply the same innovative marketing methods to the GSA as those that have made the company the pre-eminent force in the Spanish dance market, which is the strategy of associated marketing backed up by closely targeted TV campaigns," Sans says.

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THE U.K.'S NEW NATION OF 'ETHNO-TECHNO'

(Continued from page 1)

one put world music and dance in the blender, added a couple of Ecstasy tablets, and flicked the switch.

The creators and fans of this music admit that it has roots in genres such as "global beat," "ethno-techno," or "world dance." Call it what you will, it's finding a growing audience among increasingly open-minded buyers here, from young ravers to folk-soul-old hippies.

A variety of musicians is arriving at this crossroads of musical cultures from radically different departure points. Techno, house, trip-hop, and hip-hop producers are using ethnic and world influences to add a human warmth to their machine-generated music. From their African, African, Asian, and Middle Eastern musicians are discovering that their age-old traditions can gain new life and reach new audiences through modern treatment.

Established acts breaking down the barriers between the worlds of ethno and techno include Loop Guru, Transglobal Underground, Natacha Atlas, and Bano De Gaija. A newer generation of acts, such as Earthrise, the Joy, and

through their transient population.

While the Afro-Caribbean community saw much of its music, including ska and reggae, integrated into the British mainstream, local acts' sounds from Africa, Asia, the Middle East, and Europe have been relegated to a collectors niche.

In the '90s, the advent of cheap personal computers, affordable sampling technology, and mass-produced digital synthesizers means that almost any sound in the world can be sampled, copied, modified, and played. Imported, digital in the early '80s, allowed synthesizers, instruments, and computers to communicate, but it was only in the early '90s that this equipment became affordable. This unleashed a creative potential not seen since the guitar was electrified.

It was then only a matter of time before artists started to use this equipment to gather the wealth of influences present in a country that has scores of ethnic subgroups and access to the world's cultures.

Says Transglobal Underground, "We thought this sampler and MIDI guy was doing this, someone else would be, because the technology and the culture have made it possible."

Transglobal Underground may rely on studio techniques, but its sound has more to do with hip-hop than techno. Its second album on Nation Records, "Internationalism," released in October 1994, is strongly politicized, with laid-back rhythms embellished by Indian percussion as dhols, tablas, and congas, as well as the Arabic vocals of Natacha Atlas, violin, and heaps of programming and samples.

Transglobal Underground formed in 1991 and gained attention with such singles as "Temple Head" (the inspiration for many of its peers) and "Taal Zaman" in 1994.

The debut album, "Dream Of 100 Nations," came out in October 1988 and has sold 40,000 copies in the U.K. and "International Times" has sold 26,000 copies in the U.K., according to the label.

Both albums reflect the range of musicians in the group as well as their use of live set, "International Times" features Senegalese singer Heitham Al Sayed, tabla and dhik player Nawazish Khan, tabla player Raju Singh, and Larry Whelan on drums and clarinet.

Atlas says, "At first, what we were doing was really an extension of DJing in the sense of making something out of records. As time went on, we went on to start using live instruments we have created rather than samples."

One stunning feature of Transglobal's records and gigs has been the Atlas, who wears a solo album, "Dispersa," on Nation.

While such Transglobal members as Ahan and Count Dubashel helped in the production of "Dispersa," the album includes songs in Arabic, Hindi, French, and Spanish. The set features guest appearances by Egyptian composer and producer Farid El Atrache, who lives in Britain, and a Moroccan singer from the Moroccan suburbs of Brussels, she moved to Northampton in the U.K. and later sang in an Arabic rock band. Then she returned to Brussels and fronted a Bel-



TRANSGLOBAL UNDERGROUND

gian soul band, Mandagras.

Collaborations with Jah Wobble's Invaders Of The Heart and Rikman beat combo Locust brought her to the attention of Nation and Transglobal Underground.

MYSTIC ON THE DANCEFLOOR

Veering toward the trippy ambient world of trance are Loop Guru, who this summer left Nation for North Sound, a label owned by part of the British Indie Abstract Sounds. The band's Nation catalog is licensed to Waveform Records in the U.S., which is distributed by Neave.

Loop Guru's second album, "Amrita," follows in the footsteps of its debut, "Dunya," taking mystic influences to the dancefloor and raiding the sample stores of everything from monkey chants to Indonesian Gamelan.

"Amrita" has sold 6,000 copies in the U.K. since its September release on North Sound and 15,000 copies in GSA, Benelux, and Scandinavia, according to the label.

At the core of Loop Guru are Salman Gita (Sam Dodson) and Jalai Muad (Dave Mudumy), who assemble their tracks from a vast catalog of references and samples.

Among those who have appeared in the lineup are Atlas, Dabashel, Iranian singer Sussan Deyh, and cora player Ravi.

While "Amrita" abounds with sounds and imagery reminiscent of Goa or Bombay, Gita says that no one from the band has ever been to India. Even the sitars and percussions have come from a place closer to home. "I live one mile away from a big Asian community in Southall, near London, and I visit Indian tape shops."

Equally eclectic, but even further down the electronic road, is Bano De Gaija, the handle of Toby Marks and his samplers, who hail from Lexington Spa in the Midlands region of England. He has released two albums on Planet Dog Records, 1994's "Maya" and this year's "Lost Train To Lhasa."

Marks uses three samplers and has 15 playlists of stored sounds, a total of several thousand minutes of samples. The samples come from extensive traveling, as well as manipulation of his own voice. "The percussion comes from all over the place. I like to mix and match with things that come from thousands of miles apart."

COPYRIGHT CONCERNS

With this music revolving around the use of samples, the question of copyright comes into play. In the early days, many samples were lifted straight from recordings. This can lead to problems if original artist clears the copyright, but in some instances the artists either have to remove looped snippets or whole tracks.

Mainly for legal reasons, Marks now prefers to construct his own samples rather than take them from records, although this also has its creative drawbacks. "I was in a kind of party song. Last Train To Lhasa," I had to get someone to rerecord the quote I wanted, but it's never quite the same," he says. "It was the intonation and rhythm which attracted me to it in the first place. I also create things using my own voice, although you wouldn't recognize them as such."

Transglobal Underground's Atlas says the band also uses homemade or home-recorded samples. In one instance, the band launched an extensive search for Mauritanian singer Dimi Mint Abbas to clear samples, only to find that she was in the U.K.

There has now developed a small but profitable market in sampler CDs, such as the "Vindalos" collection of Bangarra rhythms from British company Time & Space.

In addition to legal issues involved in sampling, there are the wider concerns of the original artists. "The use of Western music sources constitutes theft or, at best, exploitation."

Marks says that Bano De Gaija's music is no more or less exploitative than anyone else's. "People need to use that it's just other traditions which I'm taking," he says. "I don't see that I'm stealing anything any more than anyone else is stealing something from the classical world. Lawyers try to make the samples into a meaningful context."

Like others before him, Loop Guru's Atlas argues that the important issue is how the music is presented and how it's manipulated, rather than how much of it forms the finished work. "If we get a two-second loop and put it backward and repeat it over and over again, that's what the original person wanted to hear."

LIVE WORK IS CRUCIAL

Global beat relies heavily on dance-style production techniques, but such artists as Atlas, Transglobal Underground, Loop Guru, and Bano De Gaija have all come to prominence as much for their live work as for their recordings.

Two clubs, Whirly-Gig and Megadogs, have helped to popularize music while promoting eclecticism. Michael Dog's Club Dog started in London 10 years ago, and its mix of techno, space rock, dub, and world music catered to a discerning clientele. The club morphed into Megadogs and features live acts and has a home once a month at the Manchester Academy.

"We've helped along this fusion because we've runned it down our audience," says Dog. "People who come to Megadogs are open-minded. They don't come back like they would to just hear techno or house."

There are reasons why ethno-techno does not set as well at dancing in mainstream clubs, says Dog. "There's a DJ resistance to it, a lot of the bests don't fit in, and most DJs' ideas of DJing is just to get a smooth mix and nothing more. You need to be brave, as there's that risk of clearing the floor, and few are prepared to take that risk."

Whirly-Gig is in its 15th year and Ravi, who runs the club with Mary and a crew of 55, has been DJing for 13 of those years.

"When we started off, I was playing music which gave a European view of

world music rather than the tropical sounds which were popular. There was a bit of African music and reggae mixed in," says Richard. "Through the 80s, it was being into a kind of party song with some kind of global awareness symbol of one love and mutual understanding."

At the time, such nights were rejected by purists of the world music community. The explosion of acid house and dance culture in 1988-89 changed the feel of Whirly-Gig, says Richard.

It was the first time that what had been called world music had been played in clubs," he says. "It brought a younger audience to us, and then the music started to appear as if it was coming more and more into the West more relevant to us. In turn, a lot of the musicians had been influenced by world music by then."

Whirly-Gig still holds weekly club nights in Shoreditch, in East London, but the true spectacle is when it presents the acts who regularly receive club play to a live audience under its festival tent. For the last two years, Whirly-Gig has appeared at WOMAD Festival.



NATACHA ATLAS

Live potential also influenced the decision by Abstract Sounds director Edward Christy to sign Loop Guru. "The one aspect which differentiates Loop Guru from some others who are doing similar things is that they are a superb band in live performance. They're been building a following via gigs and selling cassettes for the last 10 years. They seem to be attracting a solid festival-going crowd in the same way that the Levellers have."

WHO IS LISTENING?

There is also a definite club audience that is thriving on the mix of influences to be found at Whirly-Gig or the Big Chill, an ambient club in Islington, North London.

Says Pete Lawrence, who runs the Big Chill, "Eclecticism is the word. We have DJs who go from experimental techno to classical. There's a fusion and eclecticism that opens up doors for a lot of things to be acceptable for home listening. It's real and people at the turn of the decade with people like Loop Guru and later Whirly-Gig. It's taken this long for the mainstream to catch up."

But who exactly is listening now? Says Paul West of Space Band Management, who manages Bano De Gaija, "The audiences come from people who like world music and people who like dance music. There are also people who like rock music and want something to chill out after a gig."

With only occasional championing from the likes of John Peel or such indie stations as XFM, few global beats have gained airplay. Recent interest from rock weeklies has helped Loop Guru (Continued on page 104)

LOOP GURU

Astrakhan, is bringing a new slant, adding to the work of such pioneers as Jah Wobble and producer Bill Leavelle.

Among the techno producers who have dabbed in the ethno scene are Sundus, Dean Thatcher of the Aloof, Sals of Paradise, Future Sound Of London, and Jojo Reactor.

On a separate, but surprisingly parallel course, such musicians as British-Indian composer Nitin Sawhney interpret Indian music in the modern style, and names in world music including Mary Kante, Nusrat Fateh Ali Khan, Youssou N'Dour, and Cesaria Evora can be found on 12-inch mixes.

It is impossible to pigeonhole this music. The production techniques and the beat say it's dance music, but it's more like the sound of the home CD player or pleasing outdoor festivalizers than on the dance floor. Like much of contemporary British music, it defies definition, occupying a place between trip-hop, ambient techno trance, and world music.

The many cultures that can be found in Britain are instrumental to this thriving music scene. The National Council Office says that 5.5% of British citizens regard themselves as being of Indian or Pakistani origin, including 3.5% Asian and 1.6% black. There is also a substantial number of EU citizens, particularly Greeks and Italians, living in the U.K.

London's position as a center of world affairs also means the capital is home to an unparalleled diversity of influences

ASAPACIFIC MANUFACTURING



THE BILLBOARD SPOTLIGHT

ILLUSTRATIONS BY WU LEE HANG, FROM THE MUSIC OF STERN, VOLUME 2, CELESTIAL HARMONY, TAIPEI, TAIWAN

The CD Evolution

Replicators in the region are barely keeping up with demand in what's being described as "a growth industry on speed."

BY MIKE LEVIN

One knows the exact number of CD replicating plants in Asia. Even if you don't count the mushroom-like nature of the industry in China and the possibility that India has two production lines, the best estimate is somewhere between 30 to 40 factories and 50 to 70 lines. Revealing all your production lines would mean you have to pay taxes on them, and this isn't how Asia works.

CD replication is a growth industry on speed. Every company surveyed for this report has big plans for expansion, and most firms are less than five years old. With few exceptions, Asian music formats are rapidly switching from cassettes to CDs—at a 20% annual rate—and CD-ROM orders are growing even faster.

"The big question today is how much capacity you can add and maintain your quality," says Andy Au, production manager for Hong Kong's Sonopress, an affiliate of the German manufacturing giant of the same name, an undisputed regional leader.

Sonopress forecasts are based on a combination of domestic demand—mostly from the major labels—and CD-ROM orders from China, where high manufacturing costs are forcing customers offshore.

At its Tai Po plant, four lines never stop, putting out nearly 21 million units a year; two more lines will be added within six months, raising production to 31 million units. Sonopress' Andy Au and company managing director Henry Chow say the company could easily use eight lines, if they had the floor space.

AUDIO GROWING, ROM EXPLODING

Hong Kong's music market has a CD-penetration rate of 70%, but "we are still in a high-growth stage with demand coming from all

directions," says Au. "CD audio is growing, although CD-ROM is exploding."

Orders come from Taiwan, Australia and China as well as Japan and Hong Kong. Increased exports to China are also forcing company officials to consider siting a new facility near Beijing or Shanghai. (Virtually all of China's CD plants are in the southern part of the country.)

Audio CDs make up 90% of Sonopress' output, but CD-ROM business is doubling each year and should account for 50% of the company's business within three years. "Laserdiscs have been a strong seller, but I think video CDs will take away a lot of that because of the costs involved," adds Au. "When super-density DVD comes in, we'll be into that very quickly."

60% MUSIC-CD PENETRATION

In other countries, growth is based primarily on local demand for audio. Music-CD penetration should reach 60% this year in Taiwan, and local factories are barely keeping up with demand.

Prodisc Technology now has a capacity of 21.6 million units annually at its factory, although it is running at 85% capacity. Three quarters of its output is audio CD product with the remaining portion devoted to CD-ROM and CD-Video. Manager M.F. Lin says Prodisc has "adapted quite well to emerging formats" and will convert its lines to keep up with demand.

In Singapore, Eastgate Technology has already converted 90% of its production to CD-ROM and video because audio demand from the music industry will never rise above 5 million units. Its customer list is laden with international computer companies such as Apple, Lotus, Microsoft and DEC. Managing director H.K. Goh says current production of 11 million units annually is being increased by a third to meet new demand.

Prodisc has also created a separate subsidiary to handle orders from

Continued on page 34

SID Code Breaks The Pirates

Digitized "footprints" allow authorities to trace masters and pressing plants in a \$1-billion bootleg market.

BY MIKE LEVIN

As the politics of piracy feeds the media with sexy headlines, the logistics of controlling the problem gets shuffled deeper down the page. In Asia, few people on either side of the conflict can explain how piracy is being solved on a mechanical level.

In 1992, worldwide audio piracy stole about \$2 billion from record companies; a conservative estimate would show about half of that coming from Asia. When the voluntary Source Identification (SID) Code process for CDs was introduced that year, it gave manufacturers a tool to demonstrate the desire to control piracy, as well as proof of their legitimacy.

The code's four-digit "fingerprint" allows authorities to trace the master and the pressing plant. Although not all plants in Asia use the system, the IFPI estimates that CD piracy in the region—excluding China and India—has been cut by up to 70% in three years.

ACCEPTING COPYRIGHT REALITIES

SID's biggest test is under way in China, the world's newest frontier for CD pirates. (CD piracy in India is not yet a concern.) Pressured by the U.S. Trade Representative (USTRA), Chinese authorities have had to accept international copyright realities in a hurry. Among a mind-boggling (for the Chinese) array of new laws, the SID Code was introduced in August 1994. The results have been interesting.

Unlike the rest of Asia, SID codes are mandatory for all CDs produced in China's 26 legitimate factories. J.C. Gouze, the IFPI's regional director, says the process is tailor-made for the mainland. "It allows them to show that they are committed to solving piracy, but it also makes enforcement easier because most manufacturers still don't understand what copyright means."

The result has been a significant drop in exposed counterfeit—

from an estimated 75 million to about 30 million—so pirates are

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ASIA PACE II

CD EVOLUTION

Continued from page 53

Japan and will be able to convert to high-density CD products as soon as the technology is available.

35 MILLION UNITS IN SOUTH KOREA

In South Korea, CD penetration should soon pass the 50% mark—reaching 35 million units—and market leaders SKC and Woong Jin Media Corp. are positioning 75% of their production for that segment. Much of the CD-ROM business is being snatched up by subsidiaries of the country's electronics multinationals, such as Samsung and Daewoo.

Throughout Southeast Asia, CD business is growing, but not nearly as quickly as the Chinese and Korean markets, because of a preference for cassettes. Many domestic labels, like Thailand's Grammy and RS Promotions, have diversified into CD replication for the limited amounts needed for their own releases.

Another Thailand company, Orpa, has a capacity of 6.5 million units per year, but with the market holding steady at 95% cassettes—and the tendency of international labels to import rather than manufacture locally—managing director Viroj Pichavongwattakul says a move into higher-tech applications is inevitable. The company's first products will be educational, not music, with CD-Video production expected within 12 to 18 months.

MALAYSIA'S QUALITY REP

Since 1989, Malaysia has developed into a favored electronics-manufacturing center for international customers seeking high-quality products. With a music market limited to 1.6 million CDs, local plants are expanding into CD-ROM products.

Summit plans to raise capacity from 7 million units each year to 12 million are based on CD-ROM and video demand, says MD Peter Gan. Prindex also has an eye on CD-Video for its 10.5 million-unit-a-year facility.

Philippines and the Philippines have far fewer CD plants, and executives say their strategies are to solidify local audio demand before moving into CD-ROM.

China remains the big question mark. With 26 CD plants and as many as 78 titles, CD audio business—virtually 100% for export—has developed dramatically following stringent anti-pricing legislation earlier this year.

But the entrepreneurial factory-owners have moved effortlessly into CD-ROM and CD-Video products, most of which continue to be illegal counterfeits (see SID story).

Pracy has also kept CD replication to a minimum in India, and sources say it will be many years before local companies can produce more sophisticated applications. ■

SID CODE

Continued from page 53

forced to be more selective. Yet the problem is a long way from being solved, because the attitude remains: 'If I have the code on one of my [production] lines, then I am following the law. My other lines don't have to use it,' says Gouwe.

Most of China's illegal CDs are now finding their way to Eastern Europe and Vietnam, where governments do not monitor piracy. Shipments to legitimate markets may have dropped drastically, but in China when one door closes, another always opens up.

VIDEO FINANCY RISING

As Chinese and USTR officials signed February's pact to limit the spread of counterfeit software, manufacturers were busy retooling their non-SID-4 standard lines for a new money-spinner. By April, audio piracy was on the wane, but video products were just starting to appear.

In Shenzhen, just over the border from Hong Kong, it is possible to buy any of 1,500 CD-V and karaoke products. "Pecohantas" and "Forrest Gump" are available for \$5.50 each, while locally made CD-V players go for as little as \$400. Priced CD-ROM products are so widespread that sources feel that only 1% of the market is legitimate.

The SID Code is not about controlling audio piracy. It is about controlling plants that produce illegal CD products," says Gouwe. "The IFPI is now only concerned with audio, and the video industries [have little or no anti-piracy representation]. Without enforcing the SID Code, videos will suffer the same as audio." ■

Rise Of The Independent Distributor

In a world run by majors, indies represent a growing force of their own. "Anyone who can supply what the retailers want in a timely fashion is at a distinct advantage in Asia today," says one label manager.

BY MIKE LEVIN

Ed Rapacha had some tough days at May's MIDEM Asia in Hong Kong. By the close of the conference, the export manager of the U.S. distributor Feedback had fielded product queries from nearly 100 regional companies.

"Since when is this place interested in indies?" Rapacha asked.

Asian consumers are not only flooding retail outlets looking for alternative or new-age music, but as the international labels focus more and more on their own products, "they have fewer and fewer resources for non-mainstream material," says Peter Borda, international managing director for the Taiwanese/JK indie joint venture Himalaya-Timbuktu. "This means great opportunities for independent distribution."

Demand for international repertoire is growing—driven by increasing retail space and media deregulation—yet the supply is holding trouble-keeping pace. Quite simply, Asian record executives have never fully believed that independent music could sell.

During the past 12 to 18 months, these men and women have found out how wrong they were. Taiwan, for example, has more indie product available than retail space in which to sell it. (MCA is talking about using a non-mainstream entry strategy there.) And at least one Singapore-based Eurodance compilation has sold more than 1 million units.

UNSERVED BY MULTINATIONALS

As recently as 1988, distribution in Asia flowed through only two channels: domestic music through local record companies, and domestic and foreign repertoire through the majors' subsidiaries and licenses. Today, networks are expanding—faster than many would have you believe—as local labels discover new business in filling the demand unserved by the six multinational labels.

Although the majors still control most foreign-music distribution, more and more domestic companies—with the exception of those in South Korea—are looking up with international repertoire owners for some very basic reasons.

First is the chance to break away from the majors' sophisticated yet rigid organization, which can be prohibitively expensive and will only work if the label is committed to the repertoire. It also gives foreigners more independence and a chance to feel their way into the marketplace.

But the greatest benefit is one that newcomers are only now starting to understand: that distribution in Asia is very different from the warehousing and sales functions in the West. A local partner takes on many of the ASER, marketing and promotional activities that foreigners can't do by themselves.

"We can advise on marketing channels and the right media for promotion, things that play a big role in selling music," says Simon Nassar, Valentine Music's marketing manager. "In a sense, it's a two-way education process, but the benefits for independent repertoire owners are becoming very obvious."

LOCALS CREATING COMPETITION

Local companies that are able to offer the same scope of services as the multinationals are creating competition. An informal survey shows that Asian labels have gained 64 Western-repertoire licenses during the past 18 months. Partners such as America's Rykodisc have taken the indie route in great part because they feel they are better served by non-major labels.

Taiwan's Rock Records, Singapore's Valentine Music and Japan's Pony Canyon have subsidiaries in the region's most important markets, while Hong Kong's Capital Artists has strong media and marketing connections, through broadcast parent TVB, in all countries with large Chinese populations.

Valentine Music has almost 150 licenses, including the U.S.'s Ichiban and Wall Of Records. Rock now represents 12 U.S. and U.K. labels, including Rykodisc and A&D, and has just completed an agreement to distribute Japan's A&E Trust in Taiwan.

"The majors tend to play safe, and smaller labels are splitting off to meet the new demand. Some of them are getting quite big," says Dennis Wang, international product manager for Magic Scone, a Rock Records subsidiary.

COMPS PROMOTE DANCE

For Valentine Music Promotion and Form Private, also from Singapore, the move into independent distribution has been a mix of licensing repertoire as well as artists. During the past two years, the label's dance compilations have had immense success and are widely recognized as the best promotional tool for dance music in Asia. BMG, Warner and PolyGram now have plans for dance albums.

"Western labels are waking up to the increased visibility that indie distribution can get them, especially as Asia's media deregulates and deep-catalog retailers demand a wider variety of music," says Bill Stephenson, manager, international department of Himalaya.

"It's harder work for indies because they don't have the resources of the majors, but that allows for more creativity and efficiency in a hands-on manner," says Stephenson. "If Asia is the big market that everyone is forecasting, I think indies are the most positive outlet for international repertoire to get in."

BUDGETS AND ARTISTS

Other segments previously ignored by major labels are budget lines and second-tier Western artists. Retailers Tower, HMV and KPS all say they have the space to stock these products but cannot get them from international suppliers.

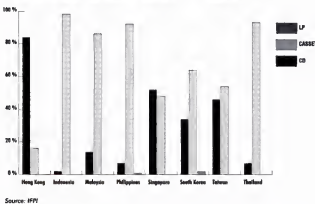
"Some of these artists should seriously think about using indie distribution in Asia, even if they are signed to a major in the West," says one local label manager. "Anyone who can supply what the retailers want in a timely fashion is at a distinct advantage in Asia today." ■



Valentine's Simon Nassar

Taiwan has more indie product available than retail space in which to sell it. (MCA is talking about using a non-mainstream entry strategy there.) And at least one Singapore-based Eurodance compilation has sold more than 1 million units.

ASIA PACIFIC MARKET-SHARE BY FORMAT





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ASIA PACIFIC II

Diary Of A Disc

How It's Done, From Start To Sale, In The Land Of Subcontracts, Scarce Studio Space And No Returns

BY MIKE LEVIN

Four albums a year by most artists makes Hong Kong's production process a model of coordination. When EMI released "Like A Dream Awakening," the 10th album by its premier local singer, Cass Phang, in January 1995, it relied on a system that integrates resources well outside company walls.

The subcontracting process begins before Phang enters the studio. EMI has no in-house producers (of all the majors, only PolyGram has), and Hong Kong managing director Herman Ho must decide among half a dozen freelancers—who often write as well—for the new album. The production team is chosen to match the record's desired "feel" with the Cantonese language's myriad tones and reliance on rhyme.

The next choice comes with the studio. EMI owns no facilities (again, only PolyGram works with its own equipment) and will select from 30 or so studios clustered within the colony's Tsim Sha Tsui, Jordan and Mongkok areas. For "Awakening," Ho uses Q-Sound, a full 24-track digital facility. Less than half of Hong Kong's studios use

digital equipment, a remnant of a cassette market that only recently has dropped to a 30% share.

SEARCHING FOR STUDIOS

Once the primary recording is done, Ho moves to another studio to complete the dubbing. With the local music industry's huge output, scheduling problems inevitably occur, and there is no guarantee that one studio will be available for the entire process.

The album is mastered on DAT. Pressing is done at Sonopress's New Territories plant, which manufactures about 75% of Hong Kong's records. The album's first run of 60,000 to 100,000 CDs takes 10 days. But there is no rush, because the artwork will likely not be completed for another two weeks.

PAPER, JEWELS AND BLOOD

Cantonese albums are often presented as little gifts for consumers, bound up in paper or metal packaging or stuffed with handkerchiefs

and notebooks. With one artist often indistinguishable from the next, marketing takes on a sophisticated edge. Phang's album is relatively simple—a paper sleeve and a cardboard jewel box—and only needs three days to be assembled by hand at EMI's warehouse at Yau Tong in deepest Kowloon. All domestic and international records pass through this facility.

From here the process takes a uniquely Hong Kong twist. As Ho's sales team speeds into the city of 6 million, "Awakening" is delivered to nine different wholesalers, who in turn will supply 1,000 records stores. Of these, 900 are under 300-square-feet.

Hong Kong's neighborhood mentality is as ingrained as its search for a discount.

Each wholesaler has a distinct area that is his turf, based on everything from business relationships to blood ties. In places like Jordan and Mongkok, the majority of stores are holes in the wall that rely on the wholesaler relationship to get price breaks. These outlets must be able to sell records at a 10% to 15% discount in order to compete with the HMV, KPS and Tower megastores.

There are no returns in Hong Kong, not from the retailer, and not from the wholesaler. You understand your consumer demand, or you suffer, as several wholesaler bankruptcies in 1995, resulting from a two-year slump in Cantopop, have proven with painful clarity.

The net result of the efforts by EMI and its outside contractors becomes clear shortly after the January release, when "Like A Dream Awakening" enters the album chart in Hong Kong at No. 1. ■



EMI singer Cass Phang



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WOONGJIN MEDIA CORPORATION

The Tape Trip: Drop In Demand Has Manufacturers Looking To New And Non-Music Markets

Statistics favor tape manufacturers in the Asia Pacific markets. Including China and India, almost 90% of consumers listen to their music on cassettes. As Michael Ho, managing director of Malaysia's Micro Music, puts it, "CD can't compete with 30 years of cassette culture just yet."

But numbers in the region have a way of changing radically. If you factor out China and India, Asia Pacific music sales become 75% cassettes. By the end of this year, the figure will be down to 65%, says the IFPI.

The shift away from tape is being driven not only by the demand for the audio-CD but also by forces that are shaping the region's economic development. For example, Thailand, Malaysia and South Korea have reduced import duties on digital manufacturing equipment as CD-ROM applications grow.

Hong Kong and Singapore tape-makers are now able to compete internationally by investing in state-of-the-art Gauss duplicating and Studer quality-control equipment. But executives are losing their enthusiasm for the format.

"I don't see any tape product being a growth sector for us," says Henry Cow, managing director of Hong Kong's Sonopress. "It is only about 5% of our business, and less and less of that is in music."

Some companies are starting to feel the pinch. "We've seen a steady drop in sales of about 5% yearly since 1991. The move to CD [audio and ROM] has definitely affected our business," says Jeff Hu, marketing manager for Taiwan's MDS Group, 3M's licensee. "We concentrate only on local tape products because we know we can't do everything."

Tape's future may be limited, but there is still room for growth, say many industry executives. One of the format's greatest benefits is that the cost of material is not growing as fast as that for higher-technology CDs. And the demand for audio- and videocassettes is far from saturated in most countries.

Malaysia's Tank is happy to snick with its core tape business, which reached a production level of 9 million units in 1994, much of it for

"To go into CD manufacturing, there would be start-up costs of nearly 10 million ringgit (\$4 million)," says general manager Sunny Yap. "There is no volume in terms of demand for CD and CD-ROM." But when that happens, Yap predicts, "there will be a price war."

At Taiwan's MDS Group, an expected drop in tape demand by the music business will be absorbed by diversification into children's, educational and religious products, such as audiobooks. The company's output is 25 million audio tapes and 10 million videotapes annually, and new products coming on-line include studio DAT tape.

In Thailand, Indonesia and the Philippines, audiocassettes will continue to be the most popular music format for many years. There are also high taxes on tape imports, aimed at protecting local industries.

Thailand's leading label, Grammy, manufactures 24 million cassettes a year for its own releases through subsidiary MGA. Says production manager Sanitpant Echachai, "With larger quantities of MCs [music cassettes] needed as the market expands, the company will soon be updating its lines."

Independent Thai competitor Onpa manufactures 26 million audio cassettes a year—as well as tape and cassette components—to meet demand of a market share for cassettes that is holding steady at 90%. Its customers include EMI, BMG and PolyGram's affiliates, as well as some domestic labels.

For many tape-makers, new business will benefit from a shift to digital tape in the recording process. In Hong Kong, Taiwan and Singapore, at least half the studios use digital mastering. But elsewhere, analog systems are more prevalent, and new strategies include a move to digital products such as DAT. Onpa expects to incorporate RAM-based mastering by the end of the year to speed up production and improve quality.

Some firms are playing both sides of the fence. Malaysia's Polintha has increased its cassette capacity to 72,000 units daily but is also expanding into CD manufacturing with a factory line that opened in August. Executive director Mr. Lao says his move into CD-ROM and audio will attract the international labels and non-music customers relocating to Malaysia for capital-cost benefits.

Karaoke on VHS has been a staple of many tape companies, but a switch to laser and CD-Video is making many executives rethink strategies. Singapore's Summit Audio has seen its tape products shrink from 80% to 30% of annual output, due to a switch to CD audio and CD-ROM. The move has allowed Summit to attract orders from as far away as India, says GM Hoto Lee.

Most tape manufacturers admit they would like to get a slice of the cassette markets in China and India, which reached 425 million units last year and should easily pass the half-billion mark in 1995.

But all Chinese products are made by government-controlled companies, which are not known for welcoming foreign competition. India's tape-duplication business is mostly label-affiliated and could be a huge growth sector for Asian companies able to meet low local prices. ■



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HITS OF THE WEEK

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JAPAN		Demco Publications Inc. 10/27/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	LOVE LANTERN B? (J) HOMO	
2	2	HELLO, AGAIN MY LOVE! LOWER YOUR VOICE	
3	3	JOY TO THE WORLD CUBIC (J) HOMO	
4	4	MESSAGE MANARU FUMIO (J) HOMO	
5	5	YASUMINO GOTO CHISTO MONTAGNA (J) HOMO	
6	6	LOVE AND LOVE, DREAMS COME TRUE (J) HOMO	
7	7	FEEL LIKE DANCE LOVE (J) HOMO	
8	8	TOMYO TSUYOSHIN NAGABUCHI (J) HOMO	
9	9	I BELIEVE TOMOH KAHARA (J) HOMO	
10	10	SEAMS KUROKAWA (J) HOMO	
ALBUMS			
1	1	MARSH CARMAR COLUMBIA	
2	2	SP2 HACHIMATSU POLYDOR	
3	3	SCARLETT JOHN COWARTS WEA	
4	4	CHARA (J) B&B A&M	
5	5	NAME AMURO DANCE TRACKS VOL. 1 (J) HOMO	
6	6	JANET JACKSON DESIGN OF A DECAD (1986) 1995 POLYDOR	
7	7	YUKI (J) GO TO THE TOP (J) HOMO	
8	8	OSZU OZUO (J) HOMO	
9	9	OASIS (WHAT'S THE STORY) MORNING GLORY	

NETHERLANDS		Schilling Mpgs 10/30/19/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HET IS EN NACHT GONS MEUNING & VAGANT	
2	2	HET NIEBSE NACHT TO HOLLANDERBLOED	
3	3	INDOOR DUBSIDE VISION	
4	4	BOOMBASTIC SHAGGY	
5	5	COME TAKE A MINE 2 BROS. ON THE 4TH FLOOR	
6	6	YOU WANNE ENDELLER CEELE DOW	
7	7	YOU ARE NOT ALONE MICHAEL JACKSON	
8	8	FAIRGROUND SIMPLY RED	
9	9	WHY GO AWAY ANTON KOLENDAREN	
10	10	GODDIT K2 VAN JE HOI GODDIT ON HOUT	
ALBUMS			
1	1	MARCO BORTATO AS GLEN ANDERSON	
2	2	MARSH CARMAR COLUMBIA	
3	3	CLOUSEAU CHAIN	
4	4	CELINE DION D'EUX	
5	5	THE POWER OF THE GODS EXPERIENCE	
6	6	REN FROGER LIVE IN CONCERT	
7	7	RUTH KAGOTI GHELEND	
8	8	SON FOUNDED THE FIRE	
9	9	YUO TAMBU	
10	10	ANDER HAZES DONT DE MEISSEN	

Canadian chart information was unavailable for this issue.

COMING IN DECEMBER



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AUSTRALIA		Australian Record Industry Ass'n 10/27/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	STAINLESS PARADISE COOL FEAT. L.V. WCA	
2	2	STAINY ALIVE IN TRANCE	
3	3	WHERE THE WILD ROSES GROW NICK CAVE & KATY MCGRATH	
4	4	FANTASY MARSH CARMAR COLUMBIA	
5	5	KISS FROM A ROSE, SEAN	
6	6	YOU DUGHTA KNOW A MORISSETTE	
7	7	INTERFALL TIGL	
8	8	YOU ARE NOT ALONE MICHAEL JACKSON	
9	9	MYSTERY GUN, PETER ANDRE	
10	10	ALICE WHO THE ROSE, SEAN	
11	11	RUNAWAY JANET JACKSON	
12	12	SCATMAN JOHN COWARTS WEA	
13	13	I CAN LOVE YOU LIKE THAT ALL-ONE	
14	14	UNDER THE WATER M. BAINBRIDGE	
15	15	NIGHT TYPE OF MIND HEINIE	
16	16	WASNT IT GOOD THA ARENA COLUMBIA	
17	17	SOMETHING FOR THE PAIN BENI WICKERY	
18	18	CAME & GET YOUR LOVE REAL MCGRAW	
19	19	AS I LAY ME DOWN SOPHIE B. HARRIS	
20	20	PARTY PREVIOUS CHRISTINE & MANKINS	
ALBUMS			
1	1	SOUNDTRACK DANGEROUS MINDS	
2	2	MARSH CARMAR COLUMBIA	
3	3	JANET JACKSON DESIGN OF A DECAD (1986-1995) A&M	
4	4	TINA ARNETA DONA COLUMBIA	
5	5	GREEN DAY DISCOWARE	
6	6	OASIS (WHAT'S THE STORY) MORNING GLORY	
7	7	LIVE THROUING CORROSION	
8	8	RED HOT CHILI PEPPERS ONE HOT - WARRNER	
9	9	MICHAEL BOLTON GREATEST HITS 1985-1995	
10	10	SIMPLY RED LIFE	
11	11	CELINE DION THE COLOUR OF MY LOVE	
12	12	CHERISSA FROSTBERG BLUE	
13	13	SILVER SAKA FOREVER BLUE	
14	14	CHRIS CARMAR PROGRESSOR	
15	15	SEAL CALZADA (LIVE AND TWO ALBUMS) WARRNER	
16	16	MORRIE, BAINBRIDGE THE GARDEN	
17	17	THE BLOWFISH CRACKED REAL	
18	18	SEAL SEAS	
19	19	SPIDERBART THE FANTASTIC SPANISH GARDEN OF FINLEY LAKE	
20	20	SPIDERBART THE FANTASTIC SPANISH GARDEN OF FINLEY LAKE	

GERMANY		Compiled by Media Control 10/17/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SIE IST WEG FANTASTISCH VERBOW	
2	2	BOOMBASTIC SHAGGY VISION	
3	3	STAINY ALIVE IN TRANCE	
4	4	STAINY ALIVE IN TRANCE	
5	5	FANTASTISCH SIMPLY RED	
6	6	EVER ANDER JUST FRIENDS	
7	7	YOU ARE NOT ALONE MICHAEL JACKSON	
8	8	I WANNA BE A HIP HOP TECHNOHEAD	
9	9	FREEDOM D.J. BORO	
10	10	INSECT MATE DANGEROUS DOLLS	
11	11	SON NICHANSEN SCHONDER ARZTE	
12	12	WATERFALLS TIGL	
13	13	A GIRL LIKE YOU LOVIN' COLUMBIA	
14	14	STARS CHARLY LOWEN & MENTAL THEO	
15	15	CELEBRATION FUNK FACTORY	
16	16	KISS FROM A ROSE, SEAN	
17	17	ROOM ROOM ROOM THE OUTHERE BROTHERS	
18	18	BAY COME BACK WORLDS APART	
19	19	I CANGET NO MIND ON VIGAS MOTO	
20	20	I GOT IT ON I LUNZ	
ALBUMS			
1	1	SIMPLY RED LIFE	
2	2	PUR ARENTEURLEINER	
3	3	FANTASTISCH VERBOW LAUSCHTOW	
4	4	DETT PLANKET PUNK	
5	5	ACID BALLBASTIC	
6	6	BOHNE DINKEL HER SHED DIE DINKEL	
7	7	MARSH CARMAR COLUMBIA	
8	8	MARSH CARMAR COLUMBIA	
9	9	MICHAEL BOLTON GREATEST HITS 1985-1995	
10	10	KELLY FANLEY OUT OF THE HUMP	
11	11	RED HOT CHILI PEPPERS ONE HOT MINUTE	
12	12	ROOM ROOM ROOM THE OUTHERE BROTHERS	
13	13	GREEN DAY DISCOWARE	
14	14	CHEER DAY DISCOWARE	
15	15	JANET JACKSON DESIGN OF A DECAD (1986-1995) A&M	
16	16	FLIPPERS FLIPPERS	
17	17	OSCHLUPPE TESSINO	
18	18	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE BOOK 1	
19	19	LENTY KRAVITZ CIRCUS	
20	20	MARSH CARMAR COLUMBIA	

ITALY		Musica e Dischi 10/19/95 (FIN) 10/19/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FAIRGROUND SIMPLY RED	
2	2	ME AND YOU ALEXIA FANT. DOUBLE YOU	
3	3	HIDEKAWA DANCE	
4	4	BOOMBASTIC SHAGGY	
5	5	THE POWER TO MOVE VA D'AMORE	
6	6	EVERYBODY SHAGGY	
7	7	TAHANET	
8	8	I'S FAMILY DANCE	
9	9	MIDNIGHT FANTASTIC	
10	10	YOU ARE NOT ALONE MICHAEL JACKSON	
ALBUMS			
1	1	CLAUDIO BAGLIONI IO SONO QUI COLUMBIA	
2	2	SIMPLY RED LIFE	
3	3	ANGELICO BUCHI COMPLEANNO ELVIS	
4	4	DUCHINO DUCHINO	
5	5	ANTONIO VENTURA PRENDILO TU QUESTO	
6	6	LEONARDO ZEN	
7	7	MARSH CARMAR COLUMBIA	
8	8	MICHAEL BOLTON GREATEST HITS 1985-1995	
9	9	PINO DANIELE NON CALPESTATE I FIORI NEL DESERTO	
10	10	REA LA DONNA, IL SOGNO E IL GRANDE INCIUTO	
SPAIN		EVE/AYE/ 10/7/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SHUFF UP! SHUFF UP! SHUFF UP! SHUFF UP!	
2	2	SCREAM NEW LEET	
3	3	STAINY ALIVE IN TRANCE	
4	4	ESTRE 19.3	
5	5	PLAY THE STORY 2 F&B	
6	6	ME AND YOU ALEXIA FANT. DOUBLE YOU	
7	7	ONE HOT MINUTE	
8	8	FAIRGROUND SIMPLY RED	
9	9	TECHNOCAT TOM WILSON	
10	10	VICIOSA SUELO LANTO PUEBLO	
ALBUMS			
1	1	HERNANDEZ ABRINCO FUERTES	
2	2	ELL'ANTO DE LA FILA LA REBELION DE LOS	
3	3	HERNANDEZ ABRINCO FUERTES	
4	4	LUZ COME LA FLOP	
5	5	HERNANDEZ ABRINCO FUERTES	
6	6	JULIO IGLESAS LA CARRETERA	
7	7	MARSH CARMAR COLUMBIA	
8	8	HERNANDEZ ABRINCO FUERTES	
9	9	PABLO MILANES Y VICTOR MANUEL EN BLANCO	
10	10	NETAMA DE ANA KETAMA	

Week indicates first airplay or re-entry into chart, unless noted.

FRANCE		(SNEP/IFPI/Leve 10/14/95)	
THIS WEEK	LAST WEEK	SINGLES	
1	1	JE SAIS PAS CELINE DION	
2	2	YOU ARE NOT ALONE MICHAEL JACKSON	
3	3	SCATMAN JOHN COWARTS WEA	
4	4	STAINY ALIVE IN TRANCE	
5	5	SHAMMY SHAKE JAY ROSE	
6	6	YOU ARE NOT ALONE MICHAEL JACKSON	
7	7	TAHANET	
8	8	74-75 CONNELL	
9	9	SUPRENDRE YOUR LOVE NIGHTWALKERS	
10	10	YEHU NANO INDIAN SACRED SPIRIT	
11	11	MELODY TEMPO HARMONY	
12	12	GENERATION OF LOVE MASTERBOUT	
13	13	BOON BOON BOON OUTHERE BROTHERS	
14	14	TOU BACHE MEUREL & LA TREBU	
15	15	KISS FROM A ROSE, SEAN	
16	16	LUCKY LOVE LOVE OF DANCE	
17	17	HAVE YOU EVER REALLY... I. ROAME	
18	18	SIMPLE ET FANTASY ALIVE ETHNIK	
ALBUMS			
1	1	CELINE DION D'EUX	
2	2	MARSH CARMAR COLUMBIA	
3	3	ACID BALLBASTIC	
4	4	CHAMBERLAIN	
5	5	TEARS FOR FEARS	
6	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1	
7	7	JACQUES DUTRON BREKERS RENCONTRES	
8	8	CHARLES AZNAVOUR MARG LAUNCE 1985-1995	
9	9	MARSH CARMAR COLUMBIA	
10	10	RED HOT CHILI PEPPERS ONE HOT MINUTE	
11	11	SHUFF UP! SHUFF UP! SHUFF UP! SHUFF UP!	
12	12	SIMPLY RED LIFE	
13	13	INDIAN SACRED SPIRIT CHANTS & DANCES	
14	14	OASIS (WHAT'S THE STORY) MORNING GLORY	
15	15	YUO TAMBU	
16	16	AXELLE RED SANS PIERRE VISION	
17	17	JOHN DUBOIS JOE SATRIANI	
18	18	IRON MAIDEN THE X FACTOR	
19	19	REA LA DONNA, IL SOGNO E IL GRANDE INCIUTO	
20	20	MYRIMA MY UNPLUGGED IN NEW YORK	

THE U.K.		© 1995, Billboard/BPI Communications (Music Week) © 10/27/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FAIRGROUND SIMPLY RED	
2	2	ME AND YOU ALEXIA FANT. DOUBLE YOU	
3	3	HIDEKAWA DANCE	
4	4	BOOMBASTIC SHAGGY	
5	5	THE POWER TO MOVE VA D'AMORE	
6	6	EVERYBODY SHAGGY	
7	7	TAHANET	
8	8	I'S FAMILY DANCE	
9	9	MIDNIGHT FANTASTIC	
10	10	YOU ARE NOT ALONE MICHAEL JACKSON	
ALBUMS			
1	1	CLAUDIO BAGLIONI IO SONO QUI COLUMBIA	
2	2	SIMPLY RED LIFE	
3	3	ANGELICO BUCHI COMPLEANNO ELVIS	
4	4	DUCHINO DUCHINO	
5	5	ANTONIO VENTURA PRENDILO TU QUESTO	
6	6	LEONARDO ZEN	
7	7	MARSH CARMAR COLUMBIA	
8	8	MICHAEL BOLTON GREATEST HITS 1985-1995	
9	9	PINO DANIELE NON CALPESTATE I FIORI NEL DESERTO	
10	10	REA LA DONNA, IL SOGNO E IL GRANDE INCIUTO	
THE U.S.		© 1995, Billboard/BPI Communications (Music Week) © 10/27/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	FAIRGROUND SIMPLY RED	
2	2	ME AND YOU ALEXIA FANT. DOUBLE YOU	
3	3	HIDEKAWA DANCE	
4	4	BOOMBASTIC SHAGGY	
5	5	THE POWER TO MOVE VA D'AMORE	
6	6	EVERYBODY SHAGGY	
7	7	TAHANET	
8	8	I'S FAMILY DANCE	
9	9	MIDNIGHT FANTASTIC	
10	10	YOU ARE NOT ALONE MICHAEL JACKSON	
ALBUMS			
1	1	CLAUDIO BAGLIONI IO SONO QUI COLUMBIA	
2	2	SIMPLY RED LIFE	
3	3	ANGELICO BUCHI COMPLEANNO ELVIS	
4	4	DUCHINO DUCHINO	
5	5	ANTONIO VENTURA PRENDILO TU QUESTO	
6	6	LEONARDO ZEN	
7	7	MARSH CARMAR COLUMBIA	
8	8	MICHAEL BOLTON GREATEST HITS 1985-1995	
9	9	PINO DANIELE NON CALPESTATE I FIORI NEL DESERTO	
10	10	REA LA DONNA, IL SOGNO E IL GRANDE INCIUTO	

Week indicates first airplay or re-entry into chart, unless noted.

FRANCE		SINGLES (SNEP/Top 100) 10/14/95	
THIS WEEK	LAST WEEK		
1	15	JES PAS PAS CELINE DION COLUMBIA	
2	2	YOU ARE NOT ALONE MICHAEL JACKSON EPC	
3	3	SCATMAN'S MYSTERY SCATMAN JOHN J&R	
4	5	STAYIN' ALIVE N-TRANCE DANCE POLA	
5	4	SHOCKIN' THE FARTHER YOU GET THE MORE YOU WANT	
6	14	FANTASY MARIAH CAREY COLUMBIA	
7	3	TO MY AMIGOS CELINE DION COLUMBIA	
8	7	7-4-75 CONNELLIS EN	
9	10	SOULFUL MUSIC HONEY LADY NIGHTWARRMARS	
10	11	SHY GUY DIANA KRIGER COLUMBIA	
11	8	YENHA NANA INDIAN SACRED SPIRIT VISION	
12	13	LOVE ME TENDER HARMONY H. BROTHINGS HAPPY MONDAY	
13	15	GENERATIONS OF LOVE MASTERBEG BANGAL	
14	16	LOVE ME TENDER HARMONY H. BROTHINGS HAPPY MONDAY	
15	17	BAGNIE MENDELSSOHN & LA TRIBU	
16	18	NISS FROM A ROSE SEAL PIRELLA	
17	19	LUCKY LOVE AGE OF RAGE BANGAL	
18	20	WHEEL YOUR REALITY B. B. BOARDS POLKSON	
19	21	SIMPLE ET FUNNY ALLIANCE ETHNIK ALLIANCE	
ALBUMS			
1	1	CELESTIN D'EXIL COLUMBIA	
2	4	ACQUA BALDARELLI COLUMBIA	
3	2	LOVE ME TENDER HARMONY H. BROTHINGS HAPPY MONDAY	
4	5	TEARS FOR FEARS, RAUL AND THE KINGS OF SPAIN	
5	NEW	MICHAEL JACKSON HISTORY: PART. PRESENT AND FUTURE...BOOK 1 EPC	
6	6	JACQUES DUTRONC DREVES RENCONTRES	
7	8	MAGNIFICENT MARC LAVOINE 1965-1995 LES 1981 EN	
8	10	CHARLES CHAZHOUV PAULS DANCE 1985-1995 1994 EN	
9	18	CHARLES CHAZHOUV CHARLES CHAZHOUV	
10	8	JOHN WILLIAMS CHILL PEPPERS ONE HOT MINUTE WEA	
11	7	JOHNNY HALLYDAY LA LORDA MEGAFON	
12	NEW	SIMPLY RED LIVE EXPERIMENT	
13	12	INDIES SACRED SPIRIT CHAMTS ET DANHES	
14	14	LOVE ME TENDER HARMONY H. BROTHINGS HAPPY MONDAY	
15	16	DANS OUBAIS THE STORY MORNING GLORY	
16	15	TOTO TAMBU COLUMBIA	
17	14	AXELLE RED SAYS PATT ATTORNEO VIGON	
18	14	IRON MAIDEN THE X-FACTOR 1981 EN	
19	16	ADAM NICHOLSON NICHOLSON	
20	17	ADAM NICHOLSON NICHOLSON	
ITALY		(Musica & Dischi 10/10/95 FINN) 10/16/95	
THIS WEEK	LAST WEEK		
1	1	SINGLES	
2	1	ME AND YOU ALEXA FANT	
3	2	ME AND YOU ALEXA FANT	
4	3	HIDEAWAY DELICIA FANT	
5	4	BOOMBASTIC SHAGGY	
6	5	THE POWER TO MOVE VA (IGGY MARR) ALBINA	
7	6	EVERYBODY FOR SOMEBODY RUFFINICK FANT	
8	7	3 FAMILY DANA DAVISON EN	
9	NEW	ME AND YOU ALEXA FANT	
10	8	FANTASY MARIAH CAREY COLUMBIA	
11	9	YOU ARE NOT ALONE MICHAEL JACKSON EPC	
ALBUMS			
1	1	CLAUDIO BAGLIONI IO SONO QUI COLUMBIA	
2	NEW	SIMPLY RED LIVE EXPERIMENT	
3	2	CLAUDIO BAGLIONI IO SONO QUI COLUMBIA	
4	4	ZUCCHERO SPIRITO DINO POLVERO	
5	5	CLAUDIO BAGLIONI IO SONO QUI COLUMBIA	
6	6	FRUTTO AMARO EN	
7	7	RENATO ZERO TRACCE DELL'IMPRELTO	
8	8	MARIAH CAREY DANCEAREAL COLUMBIA	
9	9	MARIAH CAREY DANCEAREAL COLUMBIA	
10	10	PIHO DAMELO NON CALPASTARE I FIORI DEL MARE	
11	11	BEK LA DONNA, IL SOGNO E IL GRANDE INCUBO	
SPAIN		SINGLES (SNEP/Top 100) 10/17/95	
THIS WEEK	LAST WEEK		
1	1	SINGLES	
2	2	ME AND YOU SLEEP WITH ME S&H WITH SEBASTIAN ARMA	
3	3	SCREAM LOW LIMIT DANCE	
4	4	STAYIN' ALIVE N-TRANCE DANCEAREAL	
5	5	ESTRES E-3-G SONG	
6	6	PLAY THIS SONG 2 F&B&L SONGS	
7	NEW	ME AND YOU ALEXA FANT	
8	7	ONLY YOUSE MR. F&B&L SONGS	
9	8	FANTASY MARIAH CAREY COLUMBIA	
10	9	TECHNOCAT TOM WILSON BANGAL	
11	10	VICIOSA SUEÑO LATINO BLANCO Y NEGRO	
12	11	GLORIA ESTEFAN ARIENDO PURPURA EPC	
13	12	EL ULTIMO DE LA LITA LA REBELION DE LOS HERMANOS	
14	13	HEROES DEL SILENCIO AVAILAHOMA EMERSON	
15	14	LUIZ COELHO DA LITA PROMETIDA IMPASSOR	
16	15	ALVARO GARCIA ALVARO GARCIA	
17	16	ALVARO GARCIA LA CARRETERA, SONY	
18	17	JUAN LUIS QUEVEDA GRACIAS ENTOS ARIOLA	
19	18	PABLO MILLANES Y VICTOR MANUEL EN BLANCO	
20	19	KETAMA DE A LA KETAMA METURY	

HITS OF THE WORLD

CONTINUED

MUSIC CASE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

EUROCHART HOT 100 10/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU ARE NOT ALONE MICHAEL JACKSON NYC
2	3	FAIRGROUND SIMPLY RED EASTHES
3	2	BOOMBASTIC BRADY WIREN
4	3	FANTASY MARIAN CAREY GERMANY
5	6	WATERFALLS TIL LINDSEY
6	NEW	STAYIN' ALIVE N TRANCE FIVE
7	4	SCATMAN'S WORLD SCATMAN JOHN JOHNS
8	5	I WANNA BE A MIPPI TECHNOHEAD (MUSICOM)
9	NEW	TU WHINES ENCORE CELINE DION (MUSICOM)
10	NEW	SOMETHING FOR THE PRINCE BOB JOY MERCURY
ALBUMS		
1	1	ACDC BALLBREAKER EASTHES
2	2	MARIAN CAREY DAYREAM COLUMBIA
3	3	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
4	NEW	CELINE DION TEXUS (MUSICOM)
5	NEW	MICHAEL BOLTON GREATEST HITS 1968-1993 COLUMBIA
6	NEW	IRON MAIDEN THE FACTOR DUN
7	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY DUN
8	7	MICHAEL JACKSON HISTORY: PART. PRESENT AND FUTURE—BOOK 1. 1981-1986 A&M
9	NEW	ANET JACKSON DESIGN OF A DECADE 1966-1996 A&M
10	5	PRINCE THE GOLD EXPERIENCE WARNER

NEW ZEALAND (RNDZ) 10/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	BOOMBASTIC BRADY WIREN
2	1	FANTASY MARIAN CAREY
3	2	RUNAWAY WEST JACKSON
4	4	YOU ARE NOT ALONE MICHAEL JACKSON
5	7	STAYIN' ALIVE N TRANCE FIVE
6	5	WATERFALLS TIL
7	10	1ST OF THE MONTH (HUGO) THUS-N-HARMONY
8	5	SO I LOVE WITH YOU UNIV
9	NEW	SOMETHIN' 4 DA HONEY MONTELL JORDAN
10	6	ROOM BOOM BOOM OUTHERE BROTHERS
ALBUMS		
1	1	ACDC & THE BLOWDOWN CRACKED REAR VIEW
2	NEW	ACDC BALLBREAKER
3	3	CELINE DION THE COLOUR OF MY LOVE
4	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE
5	7	LOVE TURNING CROWD MAGNOLIA
6	NEW	TIL CRAZY/CRYSTAL B&G
7	NEW	MIK DION GREATEST HITS 1968-1992
8	9	REAL MACY ANOTHER NIGHT
9	4	LENNY KRAVITZ CIRCUS
10	5	CHERRYBIRDS WE NEED TO ARGUE

BELGIUM (Promus) 10/2/95

THIS WEEK	LAST WEEK	SINGLES
1	1	NET IS EN NACHT...LEVENSBICHT GULLES
2	2	LOUVIS IN VAGANT (V&M) F&M
3	3	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN
4	4	YOU ARE NOT ALONE MICHAEL JACKSON
5	6	FAIRGROUND SIMPLY RED
6	NEW	STAY BREAKIN' HEART COME DION
7	NEW	ME A MY DUBS DUB
8	NEW	SCATMAN'S WORLD SCATMAN JOHN JOHNS
9	NEW	I WANNA BE A MIPPI TECHNOHEAD (MUSICOM)
10	NEW	STAY THE NIGHT GOOD SHAPE
ALBUMS		
1	1	IRON MAIDEN GELUM DANK WINNER
2	2	VIVA COME DION ROOTS & WINGS
3	3	CELINE DION TEXUS
4	4	KY CHOICE PARADISE IN ME
5	NEW	MARIAN CAREY DAYREAM
6	NEW	ACDC BALLBREAKER
7	NEW	MICHAEL JACKSON HISTORY: PART. PRESENT AND FUTURE—BOOK 1
8	NEW	CELINE DION THE COLOUR OF MY LOVE
9	NEW	PRINCE THE GOLD EXPERIENCE
10	NEW	ACDC BALLBREAKER

SWITZERLAND (Media Contact Switzerland) 10/1/95

THIS WEEK	LAST WEEK	SINGLES
1	2	YOU ARE NOT ALONE MICHAEL JACKSON
2	1	LOUVIS IN VAGANT (V&M) F&M
3	4	STAY WED THE FANTASTISCHEN 4
4	5	FREEDOM J.S. BORD
5	6	BOOMBASTIC BRADY WIREN
6	7	STAY WED HERE REMIX
7	8	YOU ARE NOT REALLY LOVED A WOMAN
8	NEW	STAYIN' ALIVE N TRANCE
9	NEW	ROOM BOOM BOOM OUTHERE
10	NEW	FAIRGROUND SIMPLY RED
ALBUMS		
1	1	ACDC BALLBREAKER
2	2	MARIAN CAREY DAYREAM
3	3	MARIA GLEN LOVE & RESPECT
4	4	ARKE! PAPER PLUM
5	5	THE FANTASTISCHEN 4 LAUSCHT
6	6	RED HOT CHILI PEPPERS ONE HOT MINUTE
7	7	LOUVIS IN VAGANT
8	8	CELINE DION TEXUS
9	9	LENNY KRAVITZ CIRCUS
10	NEW	VIVA COME DION ROOTS & WINGS

SWEDEN (GLF) 9/27/95

THIS WEEK	LAST WEEK	SINGLES
1	1	FERRARINA HAVEN DIO SCHULTZ
2	2	RED VAGUETTE CECILIA VENNERSTEN
3	3	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN
4	4	ON BARRY ALI SONIC DANCE COLLECTIVE
5	5	THIS TIME I'VE FREE D.R. ALBAN
6	NEW	DUB I DUB ME A MY MEXICO
7	NEW	IRON MAIDEN THE FACTOR
8	6	A GIRL LIKE YOU EDWIN COLLINS
9	7	ROOM BOOM BOOM OUTHERE BROTHERS
10	8	RED HOT CHILI PEPPERS ONE HOT MINUTE
ALBUMS		
1	1	BLUR THE GREAT ESCAPE
2	2	DIO SCHULTZ DIO SCHULTZ
3	3	SOPHIE ZELMANI SOPHIE ZELMANI
4	4	SOUNDTRACK PULP FILTH
5	5	EVIDENCE THREE HUNDRED PARLO
6	6	LENNY KRAVITZ CIRCUS
7	7	ITCHE RICHMOND'S RAINBOW STRANGER
8	8	FRANK ZAPPA STRICTLY COMMERCIAL—THE SOUND OF FRANK ZAPPA
9	9	LENA PHILIPSSON LENA PHILIPSSON
10	NEW	

FINLAND (Suomen) 10/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HARD ON THE EDGE IRON MAIDEN
2	2	MANO & RAGE ACDC
3	3	WATKATY MARIAN CAREY
4	4	TUNAT YU SAMULI EDELMANN & SANI
5	5	SOMETHING FOR THE PRINCE BOB JOY
6	6	SO GOOD WATKATY
7	7	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN
8	NEW	ANNOY! ANNOY! ON MASTERBOY
9	NEW	LUCY LOVE AGE OF BASE
10	NEW	GEEK STRIP BREATH GREEN DAY
ALBUMS		
1	1	RED HOT CHILI PEPPERS ONE HOT MINUTE
2	2	IRON MAIDEN THE FACTOR
3	NEW	EVA DANIELSEN THE VILL SO MIN ALBANE
4	NEW	KOMAN FROM DET WEDS THE
5	5	TUNAT YU SAMULI EDELMANN & SANI
6	6	EVIDENCE THREE HUNDRED
7	7	AKATONEN TAIHAKANA
8	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY
9	6	LA ROCHETTE SWEET DREAMS
10	NEW	YO PARHAINEN

PORTUGAL (Promus) 10/1/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	MARIAN CAREY DAYREAM
2	NEW	SIMPLY RED LIVE
3	NEW	IRON MAIDEN THE FACTOR
4	NEW	CELINE DION TEXUS
5	NEW	MICHAEL BOLTON GREATEST HITS 1968-1993
6	NEW	SHIRLEY CROW TUESDAY NIGHT MUSIC
7	NEW	GREEN DAY INSCENIC
8	NEW	ACDC BALLBREAKER
9	NEW	IRON MAIDEN THE FACTOR
10	NEW	VANGELIS 1492—THE CONQUEST OF PARADISE

ARGENTINA (Argentinian) 10/1/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	CHORRITOS LA MUSICA DE CHORRITOS
2	NEW	QUICHO MONTANER VIENTE DEL ALMA
3	NEW	BIEN MARIAN CAREY
4	NEW	EMERITA ORTEGA
5	NEW	PIRINERIA DE COCONA
6	NEW	CHIRY GARCIA
7	NEW	JULIO LEDESMA LA CARPINTERIA
8	NEW	PONTOYA LA SONORA COLODA
9	NEW	VANGELIS 1492—THE CONQUEST OF PARADISE
10	NEW	SLORIA ESTEREA

POLAND: Anyone who is anyone in Warsaw turned up at the Victoria Hotel last month when acclaimed singer, guitarist, and songwriter Robert Gawinski threw a banquet to celebrate his 32nd birthday and to launch his first solo album, "Solo" (MUM Music). With help from friends including singers Maryla Rodowicz, Anja Orthodox, Grzegorz Szaniawski, and Andrzej Krzywy, Gawinski performed a selection of his songs, old and new, while guests tacked his health and tucked into a gorgeous, layered birthday cake. Gawinski earned his reputation as a leader of renowned Polish rock bands Opera, Madame, and Wilki (the Wolves). His last album, "Acoustic Rockus," recorded with Wilki, won universal praise, with one critic suggesting that it was as great as Nirvana's "MTV Unplugged" in New York. But Gawinski has surpassed even that masterpiece with "Solo," an album that reveals new facets of his talent. Gawinski wrote all the tracks on the album, proving himself adept in a wide range of styles: rock, jazz, folk, and psychedelic. Among the musicians featured on the album are popular saxophonist Akci Korecki, drummer Marek Surzyn, and one of Poland's best guitarists, Manitou. Gawinski is an exceptional lyricist. He writes about the great impermanence—love and loneliness, life and death, heaven and earth—in an intensely emotional style that is full of reflection and imagination, and his best lyrics stand as poems in their own right.

The first tracks from the album to be released on a promo CD are "O Sobie Samym" (About Yourself), "Problemy" (Problems), and "Tę Noce Z Deszczem" (Three Nights With Rain). Both have gained widespread airplay and are already on various charts.

REATA PRZEDPŁASKA

SPAIN: Juan Manuel Serrat has been a musical and ethical inspiration to Spanish musicians since the '60s. After the singer/producer from Barcelona refused to represent his country in the Eurovision Song Contest unless he could sing in Catalan, he became an idol of "progressive" Spain. His success during the '70s while in semi-exile in Latin America and his support for the Cuban revolution did his reputation no harm at all, and last year his album, "Nadie Es Perfecto" (Nobody Is Perfect), on BMG/RCA, spent several weeks at No. 1. Now 14 Spanish artists and groups plus Cuban singer Carlos Varela have recorded a tribute album called "Serrat... eres unico" (Serrat... You're Unique) on BMG/RCA. Among the participants, who have recorded versions of Serrat's songs written over a period of 30 years, are Juan Peres, Ketama, Antonio Vega, El Pele, Joaquín Sabina, Tahures Zurdos, Kiko Veneno, and Los Quijotes. The album also features the last recording of the late Antonio Flores and a song by his sister Rosario, who she asked to record after his death. At the album launch in Madrid, the 51-year-old Serrat gave a speech full of his usual self-effacing humor.

HOWELL LLEWELLYN

IRELAND: "Crossing" (Dare Records) is the third album by traditional Irish group Any Old Time, which comprises Matt Cadden (fiddle), Dave Henessey (melodion), and Mick Dwyer (guitar, vocals). Produced by Mary Black's former musical director Declan Sinnott, who joins the trio on several tracks, playing guitar, dobro, and bass, the album contains 10 instrumentals and four songs. Some, such as Ger Wolfe's "The Cracking Radio" and Paddy Houlihan's "The Crossing," are recent compositions, while others date back as far as the 19th century. The music is from Ireland, Cork, Galway, and Slieve Lough on the Cork/Kerry border, Newfoundland, Australia, and the U.S. (including David Lindley's "I Always Knew That You Were One" from the movie "The Long Riders" and Tom Serrano's "Saint Olaf's Gate").

KEN STEWART

PORTUGAL: The spectacular success of Pedro Abrunhosa and his acid jazz/hip-hop band Bando de Leste (Billboard, Jan. 14) has paved the way for a new dance scene here. The top song of the summer was "Nô Me Esquece, De Me Esquece D.R." (I Did Not Forget To Forget You), a dance smash by Oporto-based band D.R. Sax (Dance Rhythm Sax), taken from its top 10 album "9070" (BMG). Ariola Portugal, the members of D.R. Sax—Pedro Saralva (bass, vocals), Rui Fernandes (saxophone, keyboards), Miguel Gula (guitar), Nuno Silva (drums), and Guida Figueiredo (vocals)—think of themselves as a pop group devoted to traditional soul and funk with references to modern hip-hop. The song on "9070," which was recorded in London under the supervision of Douglas Cook of Beats International fame, are much influenced by '70s disco, Philadelphia soul, and jazz/funk. Apart from the single, the standout acts are "Cópido," "Prohibido" (The Forbidden), "Assa" (Blue), and the title track. D.R. Sax has been invited to perform in front of 70,000 football fans at Estádio da Luz on Nov. 5, before the important match between Oporto FC and Benfica of Lisbon. Soccer executives are hoping that the band's vibrant, feel-good dance music will ease tension and help prevent crowd disorder.

FERNANDO TENENTE

U.K.: "Put, Fresh'n'Put" (EMI) is a compilation of tracks by new British R&B acts. The album was put together by EMI A&R manager DJ Elayne, and apart from singer Nathra Prime and former Taliskin Loud artist Bryan Powell, all the acts were discovered by Elayne through demo tapes. Special audiences solicited and organized in conjunction with The Voice newspaper. Among the artists who performed at a show at the London Hippodrome Grand were Michelle Blass, a powerful soul singer; the Mick Paris vets; Stacey Popcorn, who won over the crowd with her confident Mary J. Blige-inspired performance; and the Jodeci-inspired quartet Denzabae, who seemed as surprised as the audience to see the members of Jodeci themselves walk on stage at the show's end to perform an impromptu version of "Free'n'You."

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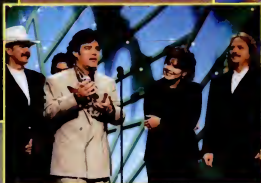
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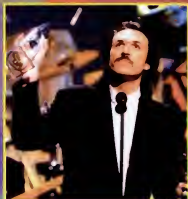
Vocal Event of the Year
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Female Vocalist
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**ALISON
KRAUSS**



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"Baby Likes To Rock It"
THE TRACTORS



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Ace of Base's Success Fuels Swedish Confidence

STOCKHOLM—You could not have picked a better time to visit Sweden than the temperature of the Swedish music business. With Stockholm enjoying the warmth of an Indian summer, the hottest international act in Sweden last year was Ace of Base, returned to the scene with a new single, "Lucky Love," which debuted at No. 1 on the Swedish singles chart.

"It's a great track," declares Terje Engen, the new managing director of Mega Records Sweden, turning up the volume of the CD player in his office. Engen, the former managing director of PolyGram-owned Sonet Records, joined Mega Records earlier this year as the independent label, which is headquartered in Denmark, planned to build on the spectacular success of Ace of Base by expanding its roster.

The debut album from Ace of Base, "The Sign," was licensed by Megs out to Denmark to Arista Records in North America and to Metromusic/PolyGram for the rest of the world. It has sold an estimated 19 million copies worldwide, according to the labels, bolstering the claim that it is the best-selling debut album in pop history.

Ironically, Engen notes that Swedish fans have been less enthusiastic in their response to "The Sign" than audiences elsewhere. "In Norway, so maybe I see it more objectively," he says. "But now the album is more successful."

"Lucky Love," published by Megson/EMI Music Publishing, is certain to sweep across European radio as the leadoff single from "The Bridge," the new Ace of Base album. Arista Records has another track, "Beautiful Life," which was slated for an Oct. 20 release as the first U.S. single. "The Bridge" will be released by Megs in Scandinavia and PolyGram affiliates in most markets outside North America. Arista's release of the album is scheduled for Nov. 7.

SWEDISH FANS of the artist formerly known as Prinsan have shared the excitement over his new disc, "The Gold Experience," which has been described as his finest effort since "Signa" (The "Times" or "Pure of Rain"). But earlier this year, several of Sweden's alternative acts paid a tongue-in-cheek "tribute" to the singer with "Purple Rain," a thrash and grind record that hit the 1984 charts.

The album, released by Dolores Records, which is part of the internationally active MNR Records Group, has more than 100,000 copies, best-known album on its head. It belies the image of Sweden as home solely to chart-topping dance pop. And it showcases the "Swedish elite" Records calls "the Swedish elite among ska, hardcore, punk, and alternative bands" in their market.

Among the nine acts who inflict their

sounds on "Purple Rain" are Randy and Starman (both on Dolores Records), Refused (on the Starline label), Souls (Telegram/Warner), Glimmen (Sony), and Teddybears (MNR).

Other evidence of the strength of Sweden's alternative rock scene comes from the skate-board-punk act Millencolin, which is on the independent Burning Heart label and published by AIR Music. The band's single "The Story of My Life" climbed into the top 20 this month, flanked by new songs from the likes of TLC and Seal.



by Thom Duffy

SWEDEN'S RETAIL VALUE of music sales reached 2,582.5 million kronor (\$552 million) in 1994, according to the most recent annual figures compiled by the IFPI, a modest 7% rise over the previous year, but the record 18th in world music sales.

However, there is a confidence today among Swedish music executives—driven by the commercial sensibility of producers like Dennis Pop and such multimillion-selling acts as Ace of Base and Rednex—that allows them to rank their market much higher as a source of pop for the world.

"What is typical of the Swedes is that they really want commercial success," says Michael Jameson, Mega Records, "and they don't think of limiting themselves to their home market." Billboard will publish its annual spotlight on the music business in Sweden in the Dec. 16 issue.

RCA RECORDS in the U.S. has struck a deal for North American representation of the U.K. labels M&G Records and Wired Records. The agreement was reached by RCA president Bob Jamieson and RCA's Michael Jameson, who is also president of the artist zone. The artist zone, who scored a top three hit in the U.K. with "Sunshine On A Rainy Day" from her debut album, will be the first act represented under the new alliance.

"I've known Bob Jamieson for many years, and he is one of the finest record men in the States," says Levy. "I feel very excited about the future relationship with RCA in the U.S. and Canada."

Jameson says, "I have long admired Michael's success over the years with artists, such as Chris Rea. I am very excited to work with the team at M&G/Wired Records. I am looking forward to the launch of this partnership with the upcoming release of Zoo, of whom I am a big fan."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists. Send your news, market information to be sent to Thom Duffy at 83rd Street, London, WC1E 7AH, or faxed to 44-171-323-2516.

MacIsaac's Not Just Fiddling Around A&M Debut Mixes Traditional Music, Punk, Grunge

■ BY LARRY LeBLANC

TORONTO—Although rooted in Cape Breton-style traditional music, Ashley MacIsaac's A&M debut album, "Hi! How Are You Today," also encompasses such unlikely contemporary musical elements as punk and grunge.

"Traditional fiddler, but it is an untraditional recording," says MacIsaac, 20, about the set, due Nov. 28 in Canada. "It's an overview of all the things I've done throughout my head in the past 18 months. I'm playing fiddle tunes in the same rhythmic structure I always have, but I wanted a recording [where] if you were listening to a Beatles album, you could put this on and it would be just as interesting and would grow the same way."

With production credit by Michael Phillips, Pejomandisa and Peter Dinklage, the ambitious album features backed from numerous well-known Canadian musicians, including members of the band The Quakes, Gelato and the grunge-style Sub Pop group like and as well as Gaelic singer Mary Jane Lamond, bassist Chin Injeti (Bass Is Good), fiddler Peter MacIsaac (Big Sugar), banjoist Ian Burton (Cherry Heart), and keyboardist Chris Brown (Bourbon Tabernacle Choir).

MacIsaac first drew strong interest from A&M Canada's executives following an explosive set at the East Coast Music Conference in St. John's, Newfoundland (Billboard, Feb. 26, 1994).

"I performed here for the first time," Paul Simon and Eddie Brackley at benefit concert at New York's Carnegie Hall. MacIsaac grew up in Creighton on the 600-acre family farm in Cape Breton and was a local legend for years. He began taking step-dance lessons when he was 8 and started playing fiddle a year later. He was taught technique by his father, an electrician at a local pulp mill, and learned his repertoire of airs, strathspeys, marches, jigs, and reels from recordings by such revered local masters as Angus MacLennan, Winona "Scotty" Fitzgerald, Buddy McDonald, Jerry Holman, and Hugh A. McArthur. Friday nights, the teenage MacIsaac would perform at a local dance (party) to hone his performance skills.

By 14, MacIsaac was touring small Celtic communities in Massachusetts and California with other local musicians. At 16, he recorded the mostly acoustic-based and traditional "Close To The Floor" and released it independently on cassette under A&M's name. By 18, he had toured with Canadian singer John McDermott and the Chieftains. "Close To The Floor" sold 100,000 copies after A&M released its CD last year, according to Alan Reid, A&M/Island/Toronto marketing VP.

While bowled over by MacIsaac's East Coast Music Conference performance, A&M executives were initially unsure about how to best capture his onstage energy on a recording, or how a traditionally-styled fiddler could be marketed in the pop market.

Reid aggressively pursued signing MacIsaac against stiff competition from several other major labels. "I was looking for a malleable star quality," says Reid. "He's so engaging to watch and to listen to, but he's also constantly changing musically."

Given MacIsaac's musical restlessness, it's not surprising that the 18-month effort to complete "Hi! How Are You Today" was difficult. In all, three separate sessions were completed. The first took place a week after the East Coast Music Conference. MacIsaac, with Scott MacMillan and Gord Samson co-producing, went into the Overton Production studio in Glare Bay, Nova Scotia, intending to release an album independently. The project, however, was abandoned because of tour commitments. Then, during a month-long tour last January, MacIsaac had time to map out the set's concept.

After Wojewoda introduced MacIsaac to several musicians, they began a week of recording at McClellan Place Studios and Reaction Studios here. But MacIsaac soon had to leave for his tour dates.

Result: Born from his allegiance to traditional Cape Breton music and his desire to gain a new audience for fiddle music by adding a pop firing, MacIsaac wasn't sure how far to push the parameters. Since he had been raised as a solo traditional fiddler, it was the first time he had to create his music as a performer within a group structure. He had great difficulty conveying his music to the album to others.

"About 40% of what we recorded got lost," MacIsaac says. "I was the main MacIsaac, says. A lot of [it] was over-the-top ideas, and people just weren't doing it the way I thought it should be [possible]," says Trish Downing, FN&B manager of group external communications, who oversees the bank's cultural sponsorship. "To that end, we drew in 150 judges from around the country who spanned all sectors of the musical and retail fraternity, the unions, and even lay people. We also expanded the song list to include a wide range of incredibly diverse musical styles in this country were covered. But we also made sure that no one with a vested interest in the judges or artists was involved. The result was an awards process that the bank was willing to associate itself with, and that meant that the South African Music Awards could be a success."

Question marks still remain, but for the first time, a commitment seems to have been made toward finding equitable solutions to the industry's problems.

"I'd like to see a little more motivation, inspiration, and opportunity for unrecorded artists, but this is a really good starting point," says Downing.

S. AFRICAN MUSIC AWARDS
(continued from page 1)

"Both the record industry and ourselves were aware of the credibility problem that existed in the former system, and we were determined to make these awards as credible and inclusive as possible," says Trish Downing, FN&B manager of group external communications, who oversees the bank's cultural sponsorship. "To that end, we drew in 150 judges from around the country who spanned all sectors of the musical and retail fraternity, the unions, and even lay people. We also expanded the song list to include a wide range of incredibly diverse musical styles in this country were covered. But we also made sure that no one with a vested interest in the judges or artists was involved. The result was an awards process that the bank was willing to associate itself with, and that meant that the South African Music Awards could be a success."

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executives were becoming uneasy. "I looked at what I was doing wrong," he says. "I figured out I hadn't arranged the music myself. I had arranged the music myself. I'd never heard of the music. The one thing I forgot was that people were going to buy the record and listen to it. The music has to stand on itself."

After some re-evaluation and consulting with new producer Pilemnik, MacIsaac resumed work last May on the album at Toronto's Presence Sound with a new set of musicians. Sessions continued until the end of July. MacIsaac was thrilled with the new tracks.

"While I didn't want to lose the integrity of the fiddle tunes, a musical side had now been opened up to create something different," he says. "When you heard the old traditional fiddle tunes in the kitchen, they didn't sound like they were playing very dirty and full of Gaelic. On this [set], I'm probably playing purer and dirtier than I've ever played. I'm playing from the heart."

Judges for the album will come from the print media and national CBC-Radio, both of which are avid MacIsaac supporters. "We're going to have a lot of people listening to this [album] on the radio," he says.

"We're first going out with 'The Devil In The Kitchen' and 'What An Idiot He Is Now' to campus and to the radio. Then we'll have 'The Devil In The Kitchen' being released at the same time. What we want to do is expose people to Ashley's live show. He's got a lot of energy and a lot of talent. We'll like to get all the key radio and press and retailers out to see him play."

MacIsaac looks forward to playing live shows. "I'm going to be doing a lot of live shows. I expect him to perform in a traditional way. 'I'm playing for teenagers today,' he says. "I'm not playing for a bunch of old women. That's why tonight I have on a pair of army boots and combat pants and I'm stamping my ass off."

Dubery believes, moreover, that critics of the awards are ignoring the long-term needs of the industry. "One of the issues is the categories themselves. There are 11 categories that previously would have fallen under the traditional-music category and, in some, there were no entries at all, and the categories weren't run. What the industry needs to do is to make sure that there were no entries this year, not that we shouldn't have the category at all. It is an indication of an area that needs to be addressed and to be more active. On the other hand, as the awards develop, perhaps we will see a flux, refinements and changes in categories and artists."

"We have invited the Musician's Union of South Africa to have a representative on the awards subcommittee. We want to make sure that we have their input as we go along. The music awards need to be owned by artists and record companies, because those are the people who are being rewarded. We want to make sure that it is controlled by ASAMI forever, and we see it, over time, becoming a self-funded, self-run organization, like the Grummys."

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Updated Strawberries: Cream Of Crop Retailer Grows With Hi-Tech Internal Systems

■ BY DON JEFFREY

PROVIDENCE, R.I.—The theme for the 1995 Strawberries management conference was "all systems go." For the past year, the retailer has been upgrading internal systems that will help it to become more efficient in a highly competitive marketplace.

Now free of the financial constraints of former owner LIVE Entertainment, the chain has been putting its capital and other resources into testing and rolling out advanced point of sale and inventory replenishment systems.

"We never had POS in our stores," said Ivan Lipton, president/CEO of Strawberries, in an interview at the conference, held here Oct. 9-12 at the Rhode Island Convention Center. Now, after a \$3 million investment, all stores have the computerized system.

"It's extremely easy for the people in the stores to use," said Lipton. "Now we'll be able to keep track of inventory and sales data with more integrity."

For merchandise buyers, this means knowing which and how much product to order and send to various stores. For managers, it means that "they'll be spending their time in stores more efficiently," said Lipton. He added, "They used to have to do manual, menial tasks. It opens up hours of managers' time, for talking to customers, training staff, and working with product."

Strawberries is also working on its inventory replenishment system, which will be integrated with POS. "The objective," said Lipton, "is to provide better access to the information buyers need to pinpoint how to merchandise stores better."

The new inventory system is being programmed and will be tested for several months before its anticipated rollout in March 1996.

Strawberries has one distribution center, at its headquarters in Milford, Mass., a suburb of Boston. A fleet of trucks delivers product to about half

the stores; overnight carriers supply the rest of the chain. New releases are shipped directly from the manufacturers.

Lipton said the new systems will allow the chain to increase the amount of direct or drop-shipping to stores. An electronic data interchange (EDI) system is in place for quicker replenishment of product from suppliers.

The systems changes have come about since the company changed ownership last year.

"The POS we wanted to do much earlier," said Lipton, "but we couldn't" (Continued on next page)



Strawberries is the dominant music retailer in Rhode Island. This store is located in downtown Providence. (Billboard photo)

Groceries Say, 'More Videos, Please' And Regional Wholesalers Fill Their Plate

■ BY SETH GOLDSTEIN

NEW YORK—Regional wholesalers are feasting on supermarkets' growing appetite for video.

Over the past several years, many groceries have added sections devoted to prerecorded cassettes, but many more have not. The latest estimates indicate that 12,000 of 30,000 food stores nationwide stock tapes. The "haves" are expanding shelf space devoted to the category; numerous "have nots" will adding it. "It's the biggest thing since sliced bread," says Robert Hanft, VP of Video Management in Tacoma, Wash. "To them, it's still a new business."

Like many wholesalers, Video Management offers predominantly rental inventory for a long time the only tapes groceries would carry. But their range of interest has broadened to keep abreast of consumers building video collections. U.S. Video in Aurora, Colo., for example, reports a steady 20% annual growth in sell-through volume.

Where supermarkets once carried only rental cassettes, outlets are now

embracing permanent budget displays in addition to the in-and-out promotions displayed at checkout counters during the holiday season. Sell-through fever has forced Video III in Orem, Utah, to rethink its approach.

The wholesaler, suffering a 1%-2% decline in 1995 rental revenues, wants its field reps to introduce a sales planogram to grocery accounts. "They've been unwilling to give space to sell-through, but we're trying to talk them into it," says Video III president Gregg Wright, who had hoped to build a strategy around Disney releases later over from this year's Christmas promotion. However, because his accounts still need to be convinced, Wright won't make his fourth-quarter goal. "It will have to be later," he acknowledges.

Wright's consolation is that it's never too late. Sell-through "increases every year," says Shellee Tibbitts, president of Movie Exchange in Norristown, Pa. Movie Exchange is typical of the regional wholesalers that have emerged to service what is essentially a neighborhood business. Even national supermarket chains leave more mar-

chasing decisions to regional divisions. Some wholesalers as Movie Exchange, U.S. Video, and Holiday Promotions in Puyai, Calif., supply sell-through titles to hundreds of area stores that operate under a single corporate banner. Most-and-pop grocers and local chains often are serviced by a distributor using a garage as a warehouse.

One supermarket observer counts any where from 50-100 independent hauling tapes to outlets as large and small. In contrast, about 10 distributors—a fraction of the number 15 years ago—handle the bulk of shipments to 35,000 video specialists, and even fewer rackjobbers deliver to mass merchants. The biggest rack, Handleman Co., in fact, has pitched its capabilities to supermarkets but with only limited success, according to sources.

Movie Exchange reaches about 1,000 outlets, all groceries except for a few drugstores, in 14 states on the Eastern seaboard. Tibbitts says that 80% of her accounts are sell-through, usually taking in-and-out displays.

As the quantity of budget titles has

(Continued on page 72)



Although Strawberries sells a full line of accessories and video products, it is predominantly a seller of music, which accounts for about 86% of sales. (Billboard photo)



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Tubb left A Retail Legacy, Too

Country Music Reigns At His Six-Store Chain

■ BY PATRICIA BATES

NASHVILLE—The late Ernest Tubb knew country music had sales potential more than 50 years ago, well before SoundScan began verifying actual purchases throughout the U.S.

Today, his six Ernest Tubb Record Shops generate \$1.6 million annually—much of it through backlisted titles—from three units in Nashville and one each in Pigeon Forge, Tenn., Branson, Mo., and Fort Worth, Texas. The chain may expand to Myrtle Beach, S.C., and San Antonio, Texas, in the next few years, says David McCormick, the owner since Tubb's death in 1984.

But for the time being, management is concentrating on relocating existing shops. For example, on Jan. 3 the chain relocated Ernest Tubb Record Shop No. 2 to 4,200 square feet of space in Music Valley Village, across from the Opryland Hotel at Opryland USA. Also, the chain plans to relocate its Pigeon Forge outlet soon.

So far, Shop No. 2's total income has



been up at least 25% over last year at the previous location, says McCormick. Tubb's shop served as the "original listening center in Nashville," says Will Jones, Shop No. 2's manager and corporate promotion director. "If anybody wanted to know how a new 78 sounded, they'd take it out of the package and crank it up loud on the old Victrola. You could hear it all over."

That was inside the No. 1 shop, which still exists at 417 Broadway in downtown Nashville, across from the renowned Ryman Auditorium, the former home of the Grand Ole Opry. "Ernest Tubb's Midnight Jamboree," which was held at Shop No. 1 until 1974, is the country's second-longest airing radio show—and it is broadcast immediately after the first, "The Grand Ole

Opry"—every Saturday night on WSM Nashville. At Shop No. 1, hundreds of Oprygoers would dance on Broadway on weekends in the '40s.

After moving to two other Nashville locations, "The Midnight Jamboree" relocated Jan. 7 to the new 475-seat Texas Troubadour Theatre, which adjoins the suburban Shop No. 2. The \$300,000 hall has padded floors and the authentic red barn set from Tubb's 70s TV program.

In addition to its use for "The Midnight Jamboree," the Texas Troubadour Theatre showcases up-and-coming acts on Fridays and also serves as a concert venue for established artists, including those featured on gospel and bluegrass nights during the summer.

But while "The Midnight Jamboree" helps put the chain on the map, the stores' wide selection of country music is what brings in customers. Each store carries at least 8,000 titles in that genre and related ones. In addition to CDs and cassettes, as well as numerous domestic and foreign boxed sets, the chain carries about 500 vinyl 45s.

On the top 10 chart last month at Shop No. 2 (in no order) were George Jones & Tammy Wynette's "One on My Mind," Shania Twain's "The Woman in Me" on Mercury, Jeff Foxworthy's "Games Rednecks Play" on Warner Bros., Tracy Byrd's "Love Lessons" on MCA, Junior Brown's "Guilt With It" on Curb, Perfect Stranger's "You Have The Right To Remain Silent" on Curb, David Lee Murphy's "Out With A Bang" on MCA, Bryan White's "Bryan White" on Asylum, Victoria Shaw's "In Full View" on Reprise, and Terri Clark's "Terri Clark" on Mercury.

The number of videos are what's really increased over the last few years, says Jones. "We have about a couple of hundred titles now which I inventory each week." Shop No. 2 also has 50-60 books, along with local trade magazines and sheet music. Three TV monitors line the walls, surrounded by racks, bins, and the "Bar-

(Continued on page 70)

newswire...



7TH LEVEL, which produces interactive software, and some of its major shareholders are planning to sell 3 million shares of stock in a secondary offering to the public at \$17.50 a share. Company proceeds from the sale—expected to total \$41.3 million—are to be used for product development, strategic alliances, and repayment of debt. 7th Level's titles include "Tune Land" and "L.J. Howie's Fun House."

MUSICAL STORES saw its stock jump 14% to \$9.125 a share in New York Stock Exchange trading when it announced it would take a charge of \$3.4 million to cover the closing of 35 mall stores.

RETAIL SALES rose 0.3% in September, according to the U.S. Commerce Department, after a revised gain of 0.5% in August. Retail sales declined 0.4% in July. Analysts noted that the September gain reflected much discounting by retailers.



CAROLO PICTURES, the struggling independent movie company, says it failed to make interest payments Oct. 15 on two decades of bonds. If the Los Angeles-based company fails to meet the obligations within a 30-day grace period, a default will result. Carolo's films are distributed on video by LIVE Home Video.

RHINO RECORDS is releasing "As Long As I'm Singing: The Bobby Darin Collection," a four-CD, 96-track box set. The set spans 16 years and eight labels for which Darin recorded (Decca, Atco, Brunswick, Capitol, Atlantic, Dot, Direction, and Motown). The suggested list price is \$59.98.

SOUTH POINT ENTERPRISES, an adult home video and interactive multimedia producer, reports that sales increased 31% to \$4.99 million from \$3.82 million in the first fiscal quarter, which ended Aug. 31. Net profit declined to \$193,151 from \$194,722. The Cranston, R.I.-based company says the adult CD-ROM game "Virtual Valerie 2" accounted for \$300,000 of the quarterly revenue increase.

WARNER BROS. INTERACTIVE ENTERTAINMENT, a unit of Time Warner, and Aetna Entertainment have formed an agreement to jointly publish three interactive software titles based on Warner Bros. feature films now in development.



CHECKPOINT SYSTEMS, which markets electronic article surveillance systems for music and other retailers, reports a net profit of \$4.5 million on revenues of \$57.8 million for the third fiscal quarter, which ended Sept. 24. For the same period last year, net profit was \$2.1 million on revenues of \$53.9 million.

UPDATED STRAWBERRIES IS CREAM OF CROP

(Continued from preceding page)

pull it off because we were under the cloud of the financial difficulties of LIVE."

Strawberries had been a subsidiary of the public company LIVE Entertainment, a home-video supplier based in Van Nuys, Calif. LIVE bought Strawberries from founder and music-industry legend Morris Levy in 1989. But LIVE, which had tried to pursue a strategy of vertical expansion, with rackjobbing, retailing, and home-video marketing units, soon encountered severe financial problems. Last year, Lipton and other chain executives learned with investment groups by Castle Harian and bought Strawberries in a leveraged buyout valued at \$40 million.

Although Strawberries now has the focus and the resources to compete with other music retailers, it remains committed to small neighborhood outlets, even when other owners are putting their capital into building superstores and all-purpose mega-stores.

The typical Strawberries store, as well as those of its sister chain, Waxie

Maxie, is 5,000-5,500 square feet and located in a small city or town or in a neighborhood of a large city.

By the end of this year, executives estimate, the chain will have 187 stores, of which 127 will be Strawberries and 40 Waxie Maxie. This year, 18 stores have been opened and 15 old stores have been remodeled. The company expects to keep up that growth rate for the foreseeable future.

But despite the small-store strategy, Strawberries is getting ready to open a couple of stores that are larger than ordinary ones in Cambridge, Mass., and the other is in Warwick, R.I. Each is 10,000-12,000 square feet.

"These are important marketplaces, so it helps us to have larger image stores," said Lipton. One is an expanded store on Memorial Drive in Cambridge. Lipton noted that it offers free parking, which he called "unique" for the Boston area. It will open in November. Next door is a Microcenter, a high-volume computer retailer, which is increasing customer traffic in the area.

(Continued on page 71)



Will Jones, manager of the Ernest Tubb Record Shop No. 2 in Nashville and corporate promotions director for the chain, stands in front of his store's display for boxed CD sets.

EXECUTIVE TURNTABLE

RETAIL: George Valdivia is promoted to national director of marketing at WEB in Los Angeles. He was field sales manager, country music.

HOME VIDEO: Lance H. Robbins has been named president of motion pictures and television for Saban Entertainment in Burbank, Calif. He was president of the company's Lila Pictures.

Cathy Austin is promoted to VP for meetings and conventions at the Video Software Dealers Assn. in Encinitas, Calif. She was director of meetings and conventions.

The Lyons Group in Richardson, Texas, appoints Ernie Z. Frausto to president and promotes Debbie Ries to VP of sales and Joyce Slocum to VP of legal and business affairs. The company also names Lynne Mabry VP of finance and operations and Sue



AUSTIN

FRAUSTO

RIES

SLOCUM

Bristol director of strategic marketing.

Frausto was senior VP/CFO for Lyric Corp., parent corporation of the Lyons Group. Ries was Lyons Group director of sales, and Slocum was senior counsel. Mabry was executive VP/CFO for TM Century, and Bristol was director of account service and a principal at MBKR Advertising.

PolyGram Video in New York promotes David Kasse to VP of market-

ing and names Charles Weir director of theatrical marketing. They were, respectively, senior director theatrical marketing, and affiliate marketing manager at VHI.

ENTER ACTIVE: Chris Garske is appointed senior VP of publishing at GT Interactive Software in New York. He was group VP of marketing at Sega of America.

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Closings Reveal Chinks in Chains' Long-Term Strategies

LAST WEEK, in a rare occurrence, Tower Records/Video shut down its Upper East Side store in Manhattan. Then Musieland announced that it was taking a \$6.4 million charge to close 35 stores. Earlier in the year, Trans World Music Corp. took a \$21 million charge to shutter 130 stores.

In all three instances, stores are being closed because these chains didn't ask themselves enough "What if?" questions when they entered deals to open those locations.

Let's look at the Tower Records/Video closing first. Tower president Russ Solomon admits quite succinctly that he closed the 87th Street store because Tower "made a mistake, and we decided to get out of it." Solomon's foresight is so sharp that he knew the store was a mistake before he even opened it. For more than two years prior to its opening in 1988, he tried to maneuver out of the lease, real estate sources say. After he was unsuccessful in unloading the site, he had no choice but to honor the lease and open the store.

When Tower first decided to put a store on the Upper East Side, it was 100% in the right decision. That area was fertile ground for a superstore.

Solomon was shown a site at 86th Street and Lexington Avenue that he liked. On the plus side, that site had a retail history, as it previously was an Alexander's department store; and it was above a very busy subway station, which would provide plenty of walk-by traffic. But the rent, in Solomon's view, was astronomical, so he went around the corner and took a secondary location.

He probably made that decision because at that time Solomon was one of a handful of merchants—and I am referring to all segments of retail, not just record stores—who could liberally "create" real estate. He had done it before. In 1984, he opened a superstore on the border of the Bowery in downtown Manhattan. That neighborhood was known for its flophouses and warehouses—not for retail. Everyone thought he was crazy. But today, the store at Fourth Street and Broadway is considered the No. 1 volume record store in the U.S. It is also the anchor for what has become one of the premiere shopping strips in New York, thanks to Solomon.

Solomon has created real estate in other sites as well, and knowledge of that ability led him to make the mistake he made with the Upper East Side store. He should have asked himself, "What if another music merchant opens a superstore at the superstore location Avenue site?" At that time, Solomon was the only merchant in America building superstores. Today, the retail landscape is littered with companies imitating that format.

One of those, HMV, chose that location to launch its U.S. invasion. After a rough start there, it proved to be an

excellent music merchant and, in this instance, one with a much-superior location than the Tower site. Moreover, because of construction delays in Tower's building, the HMV store had a nearly three-year head start in establishing its presence on the market. Ultimately, the superior position and big lead time proved to be the main reason why the Tower store closed and the HMV store remains open.

Now, let's move onto the just-announced Musieland store closings and the nearly completed Trans World shutterings. Again, both companies are closing stores because they didn't ask themselves the right "What if?" question.

Back at the turn of the decade, the mall music store was a very lucrative business. Mall merchants were getting \$1-\$2 above list price for every

CD sold, and their company gross margins were in the very comfortable 40%-45% range, even though the typical mall had two record

stores. The only annoyance there at the time was the number of competitors looking for mall space. There were a staggering nine chains—count them: Camelot, Sound Shop, Hastings, Musieland, National Record Mart, Record Bar, Record World, Trans World, and Disc Jockey.

That intense competition had certain ramifications. Often, music retailers on the outside looking in at a particular mall found a way to talk developers into shoehorning a third record store into the mall. Also, rents escalated like crazy. Before long, music merchants saw their total occupancy costs escalate from 9%-12% of a store's total revenue to 14%-17%, well above the average percentage of nonmusic segments.

Amazingly enough, music stores signed such leases, because, after all, they could charge above list price for CDs and their customers would pay it. Also, they were armed with the thought that, up until then, the mall record store was impervious to whatever changes occurred in retailing elsewhere. But instead of being so aggressive in taking on such costly leases, mall merchants should have asked themselves, "What if other retailers move beyond discounting the top 10 and start discounting every title in their stores?"

If they had asked that question, they wouldn't be in the position they are now in. Thanks to their expensive leases, mall merchants have a very high cost structure: 28%-35%. Unfortunately for them, it's now a 25%-or-less gross-margin world for the music category.

And in that world, it is surprising that Musieland announced it is buying out the leases for only 35 stores. Moreover, it would appear Musieland and Trans World are not the only mall merchants that need to close unprofitable stores.

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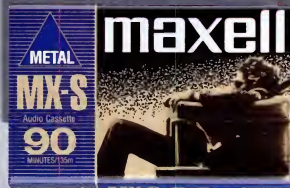
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Select-O-Hits Sale Pending; Mira Smith Honored

MEMPHIS REVISITED: Those with good memories may recall that word surfaced back in March that Select-O-Hits in Memphis was involved in negotiations regarding the sale of an interest in the company to a group of unnamed investors outside the music business.

Since that time, Declarations Of Independents has checked in with the principals of the Tennessee distributor for updates, but little progress was reported.

However, Select-O-Hits' Johnny Phillips now says that an agreement to buy a large chunk of the firm has been finalized and accepted by the general partner for the investment group and that the individual investors must now approve the deal.



by Chris Morris

"Something will happen before the end of the year," Phillips says.

He adds that the family members who currently serve as principals of the company—himself, his brother Skip, and sister Kathy Gordon—would remain with the operation after the sale, with seven-year employment contracts. They would also retain a

controlling interest in Select-O-Hits and its sister company, SOH (which handles label-related affairs).

Negotiations have been protracted, Phillips says, because details of the deal have fluctuated over the months.

He says, "Anything could happen. It could be done in a month, and, then again, it could never be done."

WOMAN OF THE YEAR: Late last year, we noted the revival of Ram Records, a small, Shreveport, La.-based indie founded in 1955 by producer/guitarist Mira Smith (Declarations Of Independents, Billboard, Dec. 10, 1994).

Smith, referred to by some as "the female Sam Phillips" (referring to the much-lionized founder of Memphis'

Sun Records, and uncle of the aforementioned operators of Select-O-Hits), died in 1989, but she has not been forgotten. The Louisiana indie pioneer will be feted in Nashville on Saturday (21) as the inaugural honoree of the Women in Music Business Assn.'s Hall of Fame.

The Nashville-based trade group, which claims some 500 members, was founded close to two years ago as a clearinghouse for information to serve women in the industry, according to WMBA founder Catherine Masters.

Of Smith's selection for the Women in Music Hall of Fame, Masters says, "She battled some odds, especially in the '50s. There weren't a whole lot of women entrepreneurs in the '50s... Of all the women we found initially, she did a lot to pioneer and pave the way for women."

The induction ceremony at the Vanderbilt Plaza Hotel will include excerpts from a documentary about Smith that will be broadcast on PBS. Accepting Smith's posthumous honor will be singer Margaret Lewis, who revived the Ram imprint with her husband, Alton Warwick. (Lewis' work for the label was the subject of a CD released earlier this year by Ace Records in England.)

FLAG WAVING: The kind of country music that Wayne Hancock makes isn't the kind you find much in Nashville these days.

Hancock's debut album, "Thunderstorms And Neon Signs" on San Marcos, Texas-based Dejadje Records, is thumping, hardcore honky-tonk all the way. Hancock's unpretentious style will remind listeners of a hybrid of the best of Hank Williams and Jimmie Rodgers.

The Dallas-born singer/songwriter, who now makes his home in San Marcos (about 50 miles south of Austin, Texas), spent a year in Nashville in the late '80s. His memories are not pleasant.

Hancock says, "Nashville is a corporation. They're not interested in talent." About the current crop of talent, he says, "They're good-looking people, but they can't carry a note in a bucket."

Hancock relocated to Austin, a far more congenial environment for uncompromised country, in 1991. "When I got to Austin, one of the things I really liked was that they let me do what I wanted to do," he says. "In Austin, if it sounds OK, it's cool."

He wound up becoming a member of the Austin musical "Chippys," an all-star affair including Joe Ely, Robert Earl Keen, Terry Allen, and Butch Hancock. Another cast member was steel guitarist Lloyd Maines, a veteran of Ely's great band from the '70s and '80s, who ended up becoming Wayne Hancock's producer.

Maines allowed Hancock to go his own route on "Thunderstorms And Neon Signs"; the result is a non-nonsense sound emphasizing tasteful guitars (including guest work by Sue Foley) and no drums.

Hancock says, "I don't hate drummers, but either they go too fast or they go too slow or they play too damn loud, and I can't afford it."

Lately, Hancock has been playing dates with his trio in Texas; he may hit Los Angeles for a Viper Room show in November.

As for the future, he says, he hopes to record a blues-oriented album "with a big Texas steel sound" in the next six months.

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Big Easy: The Sounds Of New Orleans

■ BY JIM BESSMAN

NEW ORLEANS—When Harris Rea launched Big Easy Distributing here on South Broad Street in July 1994, he was the first independent distributor to set up shop in New Orleans since the mid-'60s demise of All South Distributors.

"The idea was that there should be a distributor in New Orleans," says Rea. "But we also determined that we were buying all this Louisiana product from outside the geographical area, which seemed illogical."

Rea's charge, then, was to establish Big Easy as the distribution source for Louisiana music, "so that anybody, anywhere in the world, could call New Orleans and find New Orleans music."

Thus, of the 76 labels now distributed by Big Easy (65 are exclusive) Rea counts 73 that either specialize or touch on music by Louisiana artists.

"For years, the lingering question was, 'How come there's no music industry in New Orleans, the most musical city in the world?'" That's what we're about—capturing the business and the artists we already have."

In pursuing that goal, Rea also started a one-stop that carries music from many labels, in addition to Big Easy's distributed lines. The one-stop, which operates under the same name as the distribution arm, mainly services record stores in the New Orleans metropolitan area. About half of the company's \$1 million in revenue comes from the one-stop, with the other half coming from the distribution arm.

New Orleans (Rea tends to use the city as an umbrella for all music emanating out of Louisiana) has long been "like a Third World country" when it comes to the music business, he says.

"Historically, people from outside came here and appreciated our music, then took our talent back to where they came from and exploited it," he says, speaking of labels that manufactured and distributed New Orleans music from outside the state. "Music's part of the woodwork here. We experience it as everyday life, but no one ever saw it

in commercial terms."

Until, that is, Rea capitalized Big Easy with nearly \$1 million. The opening of the 20,000-square-foot facility in an old plumbing warehouse, with cubicles originally built for pipe parts and adapted for record distribution purposes, capped a New Orleans career that had previously centered on retail, starting in 1971 when he operated the General Store, a small record shop across from the U.S. mint in the French Quarter.

After closing that store and moving into another General Store outlet here at the University of New Orleans, Rea left to become GM of the Mushroom Records store at Tulane University in 1978. Two years later, he decided to return to his own business and reacquired the General Store and another one that had been franchised, changing the name to Peaches (not to be confused with the then Atlanta-based Peaches chain). From 1975 to 1981, he added one store each year; then, following the oil crash of 1982, he saw the stores decline in number to just one, now owned by his ex-wife.

In 1987, New Orleans witnessed a "pivotal year" musically, says Rea. That year, Wynton Marsalis won his first Grammys, launching a jazz movement; the Louisiana legislature became involved in promoting its native music and formed the Louisiana Music Commission; and the New Orleans Jazz & Heritage Festival burgeoned into a huge international attraction.

It was a third "window of opportunity" for New Orleans music, says Rea, citing the first window as the period in which Dixieland jazz ruled, prior to Louis Armstrong's exodus to Chicago, and the second as the golden era of '60s New Orleans R&B, climaxing with Fats Domino and ending with the Beatles.

Although those first two windows closed, the third seems to be open as wide as the range of New Orleans music.

"We just picked up AFO Records, the contemporary jazz label in New Orleans that put out the first Ellis Marsalis record," says Rea. "We have Turnipseed, a new contemporary jazz label out of here, and Dinosaur Records, an R&B/jazz label that has Lillian Bouette, an R&B vocalist from here who now lives in Germany. We

also helped launch Cowboy Mouth before it got signed to MCA and have its lead man, Fred LeBlanc's, solo record."

Big Easy is also big in advancing the local brand of rap music known as bounce. "We helped launch two charting acts on Big Boy: Mystikal and Black Menace," says Rea.

The distributor, which Rea says services approximately 400 national accounts, is looking to branch out internationally. Big Easy set up its first booth at MIDEM this year, dispersing 700 catalogs the first three days and exciting prospective customers with Mardi Gras trinket giveaways.

Rea expects to double Big Easy's first-year sales of \$1 million this year and to continue doubling it annually for the next two.

(Continued on next page)



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Merchants & Marketing

TUBB LEFT A RETAIL LEGACY, TOO

(Continued from page 64)

gain Tubb" (with rare eight-track tapes at 75 cents to \$1), all made of unvarnished wood.

Store No. 2 was originally located in a log cabin on Music Valley Drive where it was opened in 1975. In its new location, it benefits from its proximity to the Texas Troubadour Theatre. At that store, Tubb's Silver Eagle bus is parked inside as a free attraction and a symbol of what the tours did for retailing.

But each of the three other Ernest Tubb Record Shops has its own country music audience. In Pigeon Forge, manager Diane Ownby of Shop No. 4 (2,000 square feet) offers a lot of traditional Southern gospel (the Inspirations to the McKameys) and folk. The shopping center where the store is located brings in live bluegrass groups nightly.

Since that store is only a few minutes from the Dollywood theme park, it also has a well-stocked Dolly Parton section.

"I can't think of a more exciting time for us in Pigeon Forge, because we'll soon be centrally based on Music Road," says Ownby. That's the street where theaters are being built, including T.G. Sheppard's and Lee Greenwood's. Their grand openings are in August and 1996, respectively.

In Branson, Shop No. 5 (2,200 square feet) gets traffic from vacationing families who come to town to see shows at the theaters built by longtime country stars. The historic Fort Worth Stockyards in Fort Worth, a tourist attraction, is the site of Shop No. 6 (2,600 square feet).

But well before there was a record



David McCormick, owner of the Ernest Tubb Record Shops chain, built the Texas Troubadour Theatre to house "The Midnight Jamboree" and other events. The theater is next door to Tubb Shop No. 2 in Nashville.

store chain called Ernest Tubb there was the country singer. Tubb became known for his signature song, "I'm Walking The Floor Over You." Today the \$15.95 floor mats with that imprint, along with plastic guitar baby rattles, are among the souvenirs of Shop No. 2.

Tubb was inducted into the Grand Ole Opry in 1943, but his commercial success came during the post-World War II era, with "Soldier's Last Letter" in 1944 and "Waltz Across Texas" in 1965. Over the years, his Texas Troubadour band included Cal Smith, Jack Greene, and Buddy Emmons.

Tubb decided to go into the business of selling records when, in the '40s, his fans told him after concerts that they couldn't buy his hits. He knew dealers only carried 78s from mainstream artists like Bing Crosby and Glenn Miller, and jukebox operators didn't sell Tubb's until months after they were released.

So Tubb began a mail-order catalog from Nashville, though he lost money over two years. But that didn't deter him from starting his first record store, in 1947. On May 3 of that year, Tubb opened what is now known as Shop No. 1 inside the same off-Broadway building as Hewgley's Music Shop. By the '50s, Shop No. 1 was relocated

a few blocks to where it is now—not far from that Nashville honky-tonk, Tootsie's Orchid Lounge, and the Ryman.

In order to promote his new record store, Tubb began "The Midnight Jam-

boree," advertising the store during the show's radio broadcast. "They never enlarged [the 3,000-square-foot] Shop No. 1. They'd just clear the floor by pushing the racks against the walls for the Jamboree," says Jones. On the weekend of April 10, 1963, Patsy Cline made history when she appeared on the show for the first time. Now, 42 years later, Cline is still the overall best-selling female vocalist for Ernest Tubb Record Store, says Jones.

When Elvis Presley auditioned for the Opry Oct. 2, 1954, he was told to go back to being a truck driver. But Tubb invited him that same night to sing on his show. Today, Presley's complete RCA backlist is always in supply, and Elvis' films on videotape are most in demand at Shop No. 5 in Branson.

"The Midnight Jamboree" also began the "in-store" in Nashville. Since then, everyone from Loretta Lynn to Garth Brooks has signed autographs and had photo-taking sessions at "The Midnight Jamboree," which has had virtually the same format for 48 years.

Limited to two guests, "The Midnight Jamboree" books well in advance for the 60-minute program. Marty Stuart often hosts, in addition to other Opry artists. "We're live until about 1 a.m. Saturdays, and we always let the acts sell their music here," says Jones.

"The Jamboree" takes orders, and listeners are sent the 115-page Ernest Tubb Record Shops catalog if they write to the chain's P.O. box or call an 800 number. Many of them request the NASCAR auto-racing video series and items by comic Jeff Evesworth.

"During the winter, our catalog makes up to half or more of our overall business," says Jones. "Around Christmas, we do a mailer, but we found that sending them out after the holidays actually got the best response." Consumers get two to three other reminders, annually.

Today, the Ernest Tubb mailing lists consists of 75,000-100,000 names from all over the world.

For 48 years, Ernest Tubb Record Shops sent Nashville songwriters to Hewgley's and elsewhere for guitars, but in June the company unveiled the new 1,000-square-foot Texas Troubadour Music Co. That store, a musical instrument outlet, is located next door to the Texas Troubadour Theatre and sells guitars, banjos, and other instruments, as well as accessories like picks, leather straps, and cases.

Pricing for the instruments starts at \$200, and the most expensive item in the shop is a \$2,500 Vets fiddle. Soon the store will be offering limited-edition Les Paul guitars for \$3,000-\$4,000.

BIG EASY

(Continued from preceding page)

Admittedly linking together a number of catchy quotes, Rea says that "New Orleans is the most musical place on Earth because it's the birthplace of the blues, the cradle of jazz, motherland of R&B and black gospel music, domain of Dixieland, big city of zydeco, *fais-do-do* of Cajun music, and the incubator of rock'n'roll. Ernie K-Doe once said, 'I'm not quite sure, but I'm almost positive all music came from New Orleans.' Be that as it may, New Orleans music is our message, and the world is our market."

Billboard.

FOR WEEK ENDING OCTOBER 28, 1991

Top Pop Catalog Albums

COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORES AND MUSIC SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				WEEK ENDING
THIS WEEK	LAST WEEK	ARTIST	TITLE	
ALBUM & NON-ALBUM DISTRIBUTING LABEL (GROSS LIST PRICE)				
★ ★ ★ NO. 1 ★ ★ ★				
1	1	BEASTIE BOYS ^A RCA BEASTIE BOYS (1:58) (1:58)	LICENSED TO ILL (5 artists) (1:58)	152
2	2	BOB MARLEY AND THE WALLERS ^A TUFF GONG MUSIC/AMALUS (1:58) (1:58)	LEGEND	221
3	3	NINE INCH NAILS ^A GEP PRETTY HATE MACHINE		220
4	4	JIMMY BUFFETT ^A BNA SONGS YOU KNOW BY HEART		229
5	5	MIKI HENDRIX ^A GEP THE ULTIMATE EXPERIENCE		225
6	6	GRATEFUL DEAD ^A WEA THE BEST OF SELECTIONS FROM THE CLOSEST		25
7	10	SOUNDTRACK ^A POLYGRAM POLYGRAM (2:15) (1:58) (1:58)	THE WALL	46
8	7	PINK FLOYD ^A GEP THE WALL		222
9	9	PINK FLOYD ^A CAPTIVE DARK SIDE OF THE MOON		223
10	12	VAN MORRISON ^A GEP BEST OF VAN MORRISON		224
11	13	BOYZ II MEN ^A J&R COOLEY/HARMONY		47
12	15	JOURNEY ^A WARNER BROS. JOURNEY'S GREATEST HITS		230
13	15	JOURNEY ^A COLLIERIA/HARVEY (1:58) (1:58)		232
14	8	ENYA REVEREND (1:58) (1:58) (1:58)	THE CELTS	16
15	14	ENYA ^A REVEREND WATERMARK		226
16	15	STEVE MILLER BAND CAPTIVE GREATEST HITS		227
17	16	CRISTINA GARCIA FANTASY CHRONICLE VOL. 1		137
18	20	JOHN JOHNS GEP GREATEST HITS		228
19	18	THE DOORS ^A REVEREND (1:58) (1:58) (1:58)	BEST OF THE DOORS	215
20	17	METALLICA ^A REVEREND ...AND JUSTICE FOR ALL		218
21	22	JANIS JOPLIN ^A CAPLINA GREATEST HITS		220
22	29	LIZ ^A BLAND THE JOSHUA TREE		185
23	24	PATSY CLINE ^A MCA GREATEST HITS		229
24	26	MADONNA ^A REVEREND THE IMMACULATE COLLECTION		32
25	23	AC/DC ^A MCA BACK IN BLACK		176
26	23	METALLICA ^A REVEREND SEAL		223
27	27	METALLICA ^A REVEREND RIDE THE SEAL		209
28	27	BREX SEXTENTH ^A MCA GREATEST HITS		24
29	37	ERIC CLAPTON ^A REVEREND TIME PIECES: THE BEST OF ERIC CLAPTON		224
30	34	MEAT LOAF ^A REVEREND BAT OUT OF HELL		134
31	34	EAGLES ^A REVEREND HOTEL CALIFORNIA		134
32	31	EAGLES ^A REVEREND GREATEST HITS 1971-1975		232
33	30	SOUNDTRACK ^A MCA RESERVOIR DOGS		20
34	32	VARIOUS ARTISTS ^A REVEREND DISNEY CHILDREN'S FAVORITE VOLUME 1		24
35	38	THE BEATLES ^A REVEREND Sgt. PEPPERS LONELY HEARTS CLUB BAND		199
36	28	LEZ ZEPPELIN ^A REVEREND LEZ ZEPPELIN IV		208
37	31	HANK WILLIAMS, JR. GEP GREATEST HITS, VOL. 1		208
38	31	METALLICA ^A REVEREND MASTER OF PUPPETS		59
39	35	LYNED SKYNYRD ^A REVEREND BEST-SKYNRYD'S HYNNYS		59
40	45	THEATRE OF TRAGEDY ^A REVEREND GREATEST HITS		29
41	45	KENNY G ^A REVEREND MIRACLES: THE CHRISTMAS ALBUM		29
42	49	ALICE IN CHAINS ^A GEP DIRT		15
43	47	PRINCE & THE NEW POWER GENERATION ^A WARNER BROS. PURPLE RAIN		3
44	41	LIVIG ^A REVEREND GREATEST HITS 1982-1989		13
45	41	CHICO ^A REVEREND MENTAL VERGEE		29
46	46	GEOFFREY JONES ^A GEP SUPERHITS		15
47	47	ORIGINAL LONDON CAST ^A GEP PHANTOM OF THE OPERA		13
48	47	GLORIA ESTEFAN ^A GEP GREATEST HITS		13
49	35	WHITE ZOMBIE ^A CAPTIVE LA SEXORCIST: DEVIL MUSIC VOL. 1		75
50	42	THE BEATLES ^A CAPTIVE ABBEY ROAD		75

Catalog albums are older releases which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ■ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ Indicates past offering Heatsheet title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

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Merchants & Marketing

UPDATED STRAWBERRIES IS CREAM OF CROP

(Continued from page 61)

The store in Warwick, located in Rhode Island's premier retail corridor, will open under Thanksgiving.

Although the company plans to expand both its Strawberries and Waxie Music outlets, it does not expect to roll into new markets. The chain operates stores in 11 states, from Maine to Virginia and the District of Columbia. New outlets will fill in existing markets.

Waxie, which was acquired by LIVE, will remain a separate chain. Lipton said, "There's no separate administrative staff. All merchandising, marketing, and distribution functions are the same. But we've tried to keep the name and identity. And we target the merchandising mix to each store."

Financing for the chain's growth will come from internal funds and bank borrowings. Lipton said that taking the company public through a stock offering is a possibility for the future. "If the market appears to be ready for that, absolutely," he said. "The market caps of music retailers are unbelievably low. Now is certainly not the time."

Lipton got his start with Strawberries as a store manager 15 years ago in Framingham, Mass. When he began, there were eight stores. When Levy sold the chain in 1989, there were 87 stores.

The fact that the CEO started out as a store manager helps to motivate Strawberries' primary business, accounting for about 86% of sales, but the company also sells home video, accessories, and new categories of merchandise, such as

enhanced CDs and CD-ROMs. Home video, Lipton said, is "steady for us but not growing. We tried developing more inventory and space, but it didn't change. The benefit wasn't there. But we're not cutting back."

As for nontraditional means of selling music, Strawberries is taking a look but remains skeptical. It has no catalogs or direct-mail operations. However, it is exploring the Internet's World Wide Web. "A lot of people are trying to sell music on the Web, but there's not substantial volume. It's primarily for marketing and information."

Strawberries, like other music retailers, has been hurt by the growth of low-price music sellers, such as the electronics chains Best Buy and Circuit City. Charging that

the discounter, "whose core business is not music," do not break developing artists, Lipton said that the labels "have to be cognizant of which accounts are integral to their success."

"We still believe that the key to our success is that price isn't the only thing that drives the customer. In most markets, the customer could find the lower price," said Lipton.

He said the message he wanted to convey to his managers at the conference was that they possess "the power to do a lot of things that affect the service of their stores. We're decentralizing functions that were centralized. It used to be more bureaucratic." Managers, he said, now have the authority to make their stores unique.



Strawberries, whose convention theme was "all systems go," has installed advanced, computerized point-of-sale systems in all its stores. (Billboard photo)

GROCERIES SAY, 'MORE VIDEOS, PLEASE'

(Continued from page 63)

increased, so has interest from such chains as A&P, Acme, Super Fresh, and Waldbaum's. "We have accounts who have never handled rentals and decided to do this," Tibbitts says. "Customers are collecting, and grocers are taking a more active role."

But managers need to have their hands held. "Stores get extremely confused about how to handle" details of self-thru, including returns, co-ops, and the like, says Tibbitts, "so they turn the problem over to us." Movie Exchange, acting as a rackjobber, takes responsibility for all of the above as part of its purchase price.

Self-thru has been the worst effort. Tibbitts says revenues are up while rental volume has declined "a tad" compared to 1994, and some newer locations are stocking as many rental as self-thru copies, about 4,000 each.

However, grocers suffer from the same problem that plagues self-thru retailers—skimping profits on hit titles. Some wholesalers think their regional accounts are learning the wrong lesson from such national heavyweights as Wal-Mart and the price clubs by trying to match their discount pricing.

"Wal-Mart sends a mixed message

to the retail community," says Joe Yost, president of Audio Video Rack Services in Sandusky, Ohio, which has supplied food, drug, and discount chains since 1986. Yost's sales have jumped 40%-50% over the past 18 months, thanks to strong demand for catalog titles.

Nonetheless, "A" titles generate foot traffic, and supermarkets are willing to use them as loss leaders, if they can. But vendors often apply minimum advertised prices (MAP), which limit how low retailers can go before they put their co-op ad dollars at risk. "I'm one who's really against [MAP]," says Richard Hohn, executive VP of Holiday Promotions.

Hohn's big concern is building adequate margins around a correct mix of audio and video releases, using a variety of floor displays. "If you don't have balance, it's not worth it," he says. Holiday, which was founded as a full-service rackjobber in October 1992 by Hohn and two other former employees of wholesaler Viking Entertainment, supplies grocery, book, and drug outlets in nine Western states plus several supermarket buying groups as Fleming and Spartan.

Lucky Stores, with 400 groceries in Northern and Southern California, is

Holiday's biggest customer. Like other food chains, Lucky dabbles in rental, but those revenues have been "plummeting," Hohn says.

Holiday sought to build self-thru when it took on Lucky's south division, and Hohn says video revenues and profits from 252 locations have more than tripled in the 18 months since. "We'll do the same in the north," where Holiday will start tracking 180 Lucky stores Oct. 26.

Hohn likes the trend toward under-\$10 features from Disney, FoxVideo, Warner Home Video, and others, but cautions his landlords for LIVE. Video's Avid line, of which "we've sold tons," he says.

Two reasons, according to Hohn, are the flexibility of Holiday's program, which is designed to deliver anywhere from 180-250 pieces per store, and attention paid to its accounts. "We're like junkyard dogs when it comes to service," he says. In the case of Lucky Stores, that meant re-fixturing in 90 days video space at 160 locations that had been used to deteriorate.

The big rackjobbers, Hohn says, have tried to become flexible and failed. "When push comes to shove, they're mass-merchant distributors."

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The Enter*Active File

MERCHANDISING & MARKETING

Retailer Explores Unique Online Features

■ BY MARILYN A. GILLEN

LOS ANGELES—The latest entrant in the online-retailing stakes has its eyes on more than just the music-sales prize, though that's certainly the goal early on. L.A.-based Pentagon Records & Tapes, which officially opens its virtual doors to the public this month, with offerings of 150,000 music titles at \$1.98 or less per CD and \$6.50 or less for tapes, aims eventually to be a full-service entertainment store with wares that will expand beyond music to include CD-ROMs, videotapes, laserdiscs, and accessories.

But while it's planning to offer everything a "real" store could, from top hits at discount pricing to in-store background music while browsing, it is some of the peculiarities that spotlight what Pentagon and others racing to sell online potentially bring to

the retail party. These online peculiarities, analysts say, may in time bring increasing numbers of customers to what is presently a tiny segment of the music-retail business.

Pentagon founder and president Adam Lilling, for instance, has high hopes for a "gift-giving" feature that will be online by Thanksgiving. For \$3.50 and the standard shipping and handling costs, Lilling says, Pentagon will custom gift-wrap for any occasion and send out anything in its store, with a personalized card attached, to a specified gift. "We plan to let people register important dates with us, so we can send E-mail reminders: 'Grandma's birthday is next week—how about this or that



classical album?" Lilling says. "All they need to do is say, 'Do it.'"

The store staff also promises to recommend music to customers via personal E-mail and to press hot titles for shipment on the day of release, and it has set up in-site chat areas keyed to specific genres so that store visitors can discuss their likes and dislikes and suggest music to one another. The site is also a spot to "just hang out with friends," Lilling says.

Pentagon, accessible at <http://pentagon.mca.net/pentagon>, also boasts some unique elements in terms of inventory. Its Hall of Independents, for instance, will showcase artists on small labels, as well as those on none.

Pentagon will put up a hand page within that section of its store, including two album audiotapes, for any act with a tape or CD to sell and \$50 to spare for the initial setup fee (plus an

additional \$10 per month for page update and maintenance). Pentagon will then sell the bands' albums on consignment, charging buyers \$1.99 more than the act's selling price to Pentagon, Lilling says. Some 100-200 titles are expected to be within the Hall by Nov. 1.

"Here are bands that were selling tapes out of their trunks after shows and now they've got international distribution," Lilling says. "And people who love music can sample and buy music from acts that maybe haven't been signed yet, but will be, at a very low cost."

On the other end of the spectrum are the major-label artists—expected to be Pentagon's bread and butter—who will be prominently featured throughout the rest of the online store, which is divided into various genre categories, from pop and R&B to classical. The company hopes eventually to convert the "featured artist" spots to label-sponsored arrangements, with labels paying a monthly fee of \$500 for placement. Pentagon also boasts corporate sponsors.

As in any other store, browsers are welcome here, too. By logging in, in-store play via Xing Technologies' new StreamWorks system. When a user enters the online site (after downloading the free StreamWorks software), he can click a button to hear the online equivalent of constant background music, which is programmed by Pentagon staffers.

Unique features aside, the new storefront faces stiff competition in what is fast becoming a crowded online market. In addition to dozens of other online-exclusive retailers, such as Music Boulevard and CD Now!, established players already online include Tower Records and Blockbuster Music, and Musicland is among those poised for entry. Regional chains, such as Boston-based Newbury Comics, are also taking out online turf, while nonmusic powerhouses, such as telecommunications giant MCI—which is expected to put a big push behind its new Internet site, its expanding Marketplace.MCI site by year's end—are also eyeing the business.

"We're not expecting it to be huge for a while," says Lilling, "but we're expecting it to happen."

E3, CES Orlando Shaping Up For '96 New Interactive Trade Shows Expand In Scope

LOS ANGELES—The Electronic Entertainment Expo (E3), take two, is shaping up to be a bigger, more expansive version of the interactive trade show, which debuted in May 1995 to large crowds and ample praise.

"Nine out of 10 attendees we surveyed said they would come back to return in 1996," says Douglas Lowenstein, president of the Interactive Digital Software Assn., E3's organizer.

Evidently, exhibitors feel the same. Originally, the show was planned to be held May 16-18 at the Los Angeles Convention Center, are already approaching the totals achieved for 1995. Lowenstein says, and are expected to top out at more than 30% above the '95 numbers.

Already on board are 76 companies, with some 350,000 square feet of space. The 1995 event attracted 420 exhibitors, eating up 367,000 square feet of space, and 400,000 attendees.

Although he doesn't anticipate expanding beyond the borders of the Convention Center, Lowenstein says that E3 '96 will use every inch inside, including the North Hall, which was not tapped in '95.

While the strong early interest can be seen as a sign that "we did a lot right" in 1996, Lowenstein says, some changes will be apparent in 1996, primarily a broadening of scope.

"We'll certainly have a broader, richer seminar program next year, expanding into business and finance, new technologies, and future forecasts, in addition to the retail panels we had last year," he says.

Exhibitors, as at the '95 show, can be expected to show off a wide array of interactive content—games, reference, entertainment, and entertainment titles.

"One of the misperceptions of the show was that it was just a game show," Lowenstein says, "but in fact, if you look at the exhibitors list for '95, you'll see that the majority were PC CD-ROM publishers."

Those publishers may be faced with a dilemma—or, at least, a tight travel turnaround time—next year. The Electronic Industries Assn. will debut a Consumer Electronics Show in Florida, "CES Orlando: The Digital Destination," May 25-26 at the Orange County Convention Center, after an aborted attempt in 1995.

The new show, with co-sponsors including the Software Publishers Assn., will focus on new technology, multimedia, cable, satellite, digital videodisc, and home theater, and their respective impacts on the retail environment.

Among those companies already on board for the new CES, according to the EIA, are America Online, CompuServe, Pioneer Electronics, Samsung Electronics, Sony Electronics, Toshiba, and Thomson.

"CES Orlando has been specifically designed to raise retailer and buyer awareness of the growing multimedia market and its products' increasing popularity among consumers," says Jonathan Thompson, staff VP of CES.

Winter CES, meanwhile, is on Jan. 4-5 in Las Vegas as usual, but without such usual aspects as the high-profile Sega and Nintendo, both of which have decided to pass on the 1996 show.

Winter CES will still have a definite multimedia flavor, says the EIA, with a contingent of exhibitors housed in the Sands Hotel, which is the convention center. MARILYN A. GILLEN

Sega Invests In Knowledge

SEGA IS RAISING its profile in the PC software marketplace.

The leading video game company, which recently announced plans to have the first CD-ROM version of its titles out by Christmas under its new Sega PC brand (Billboard, Sept. 30), has made an equity investment in Glendale, Calif.-based CD-ROM publisher Knowledge Adventure Inc. The terms of the investment were not disclosed.

Knowledge Adventure, founded by Bill Gross in 1991, is a publisher of children's educational titles, including the popular "3D Body Adventure" and new Jumpstart series.

Sega and Knowledge Adventure intend to collaborate on original development CD-ROM development, according to Gross and Tom Kalinske, Sega of America president/CEO.

ANYONE CURIOUS about the group Engine Alley's new album need look no further than their PC. Irish company Dojo Internet Services has put online—in its entire form—the band's new album, "Shot In The Light," which is on Ireland's Independent Record label. <http://www.internet-eircom.ie/Dojo/musicbox> can listen to the whole album using RealAudio technology, which allows for almost-instant access of near-AM-quality audio. Rather than circumventing retail, the online access is intended to inspire sales of the CD and attract international attention, the band says.

PROVING ENGINE ALLEY's argument about the potential for online "discovery" is New York band Please, which answered an online posting seeking "fresh talent" to appear in a movie soundtrack, "according to bandmember Charles Newman, who says he thought it was a joke—but responded anyway. That soundtrack turned out to be for "Empire Records," and the poster was Empire Records' assistant music supervisor Bob Krickman, who says he posted notes in music-skewed areas on various commercial services and "late Internet" up to the happy ending. Please became one of three unsigned acts (along with Coyote Shivers and the Martini) chosen for the hip soundtrack, which is on A&M Records.

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- MULTIMEDIA EXPO II: Back by popular demand—Multimedia and online companies exhibit their products & services to the music video community.



Launching Pad. MCA/Universal, Tropicana, and Microsoft met in front of the Apollo 13 module on the Universal Studios set, where the film began the promotional countdown for the Nov. 21 release of "Apollo 13." Ready for a multi-million-unit retail launch, from left, are MCA/Universal senior VP Andrew Kairy, Microsoft product manager Shawn Fanning, Tropicana marketing VP Mary Gold, and MCA Home Video president Louis Foola.

Warner's Hersch Keeps 'Em Guessing; Flat Rental Sales Could Get Flatter

WHITHER STUART? Rumors about the future of WarnerVision president Stuart Hersch are as thick as Republican presidential wannabes in New Hampshire. Hersch himself wasn't available for comment at press time, but numerous trade sources expect him to vacate WarnerVision by the end of the year. Unless he does something completely different, like engineer a leveraged buy-out of the Time Warner home-video venture—another speculative tidbit making the rounds.

He will be won't be scenario developed this summer when Warner Music Group chairman Michael Fuchs began firing executives who supported his predecessor Doug Morris. Hersch and Morris were close corporately, a relationship deemed sufficient reason to ease Hersch toward the door.

However, there are other factors at play, in particular, the balancing of WarnerVision with the other home-video divisions of a merged Time Warner and Turner Broadcasting. WarnerVision has become a special-interest powerhouse, largely because of Hersch, who had the approval to seek and acquire major properties.

His purchase of MCA Group and its "Buns Of Steel" franchise made WarnerVision No. 1 in fitness overnight—and the right kind of fitness, it might be added. "Buns Of Steel" celebrity-less tapes are well-equipped to withstand the sales plummeting that the more glitzy exercise cassettes have endured of late. WarnerVision annual revenues hover at \$100 million-\$120 million.

By all accounts, however, Hersch has been grounded: Acquisitions, we're told, are ended. So, apparently, have meetings with WarnerVision licensees. The executive of one company, whose line WarnerVision represents, says that Hersch, before readily available to discuss sales and marketing strategy, is inaccessible. Another source says that Hersch seemed an outsider at the recent MIPCOM show in Cannes, France, which both attended.

He believes that Hersch and Time Warner will go their separate ways by year's end. If true—and only the protagonists know for sure—Hersch will take his business-building talents elsewhere. Home video could benefit.

STICKING AROUND: Gene Silverman, who will be the former president of PolyGram Video as of Jan. 1, 1996, is another veteran talent on the loose. But only New York-based companies need apply. Silverman, a Detroit-area resident even when he headed sales for Orion Home Video, plans to remain in Manhattan, his work-week home since

joining PolyGram two and a half years ago. The transition from Silverman's president-in-waiting Bill Sundheim should be orderly. Trade sources indicate that Sundheim was being groomed for the chief executive slot from the time he came to the company. Silverman's role was limited in time but not in scope: He brought prodigy to PolyGram Video, such as Big Point Entertainment's "Washbone" series, that might have gone elsewhere.

Sundheim now will have one year of experience before the home-video division begins receiving big-budget movies. Their late 1997, followed the end of the contracts that give studios domestic-distribution rights to \$40 million-plus movies from PolyGram-owned Gramercy Pictures. Smaller titles, such as "Shallow Grave" and "The Usual Suspects," have gone directly to PolyGram Video. After the deals end, Sundheim will have the entire schedule.

RENTAL BYE-BYE! You might think sell-through would have an impact on rental, since consumers allocate only so much money for video, but there has been little correlation between the two.

Alexander & Associates now says otherwise, and we bet the already flat rental sector if its analysis is correct. Rental could become even flatter. In a study conducted this summer for two studios, Alexander found that cassette buyers rent a lot less than they used to. With sell-through booming, Hollywood can expect more of the same, Alexander says.

The problem is exacerbated, according to Inteco, a Norwalk, Conn.-based consultancy, in homes receiving direct satellite broadcasts. Inteco found that subscribers to DirecTV and PrimeStar, the two biggest satellite services, now rent 30% fewer tapes. At the same time, per-view sales, straining to achieve home video's popularity, expanded by nearly 60%. The study was conducted in 1,200 households in the first half of 1995; direct broadcast has increased steadily since then.

According to Inteco VP Rob Rubin, the numbers verify predictions made last year and "potentially portend a bleak future for the video rental industry." No mention, though, is made of sell-through's impact.

CLARIFICATION: Richard Salvador, who's suing Giant Video owners Ralph and Kyle Stanley (above, Oct. 21), says that a favorable decision could reap him at least \$19 million, not the \$191,500 we excerpted from the court papers. That sum relates to breach of contract; the suit lists five other counts, plus one for punitive damages.

Baseball: The New Video Pastime

Post-Strike Sales Show Revived Fan Base

■ BY DOUGLAS REECE

LOS ANGELES—Confident that America's pastime is coming out of last year's retail slump, Orion Home Video, BMG Direct, and newcomer 44 Sports II Enterprises are stepping up to the plate with new baseball releases for the fourth quarter.

Orion Home Video and Phoenix Productions, which has exclusive rights to Major League Baseball footage, credit market-specific promotions for breathing life back into baseball sales after the sport's maligned character translated into poor sales last year.

"The consumer who was pushing baseball aside at the beginning of the

season, because of the strike and all the other adversities, has started to come back in the last few weeks," says Mike Katchman, Orion VP of sales.

According to Katchman, baseball's battered image is recovering because of the on-field heroics of several ball clubs and the realignment of divisions, which allowed more teams to be involved in postseason play. One product that has already proven itself in the marketplace is Orion's "Wahoo! What A Finish," which chronicles the Cleveland Indians' ascent from baseball's basement with several dramatic 11th-hour upsets.

Realizing the potential of Cleveland's Cinderella story, Orion moved quickly to capitalize on the fervor sweeping Ohio. Highlights from the team's winning season, player interviews, and dazzling comeback performances proved a home run at retail. The title, released Sept. 29, shipped more than 60,000 copies.

Tim Kobust, store manager at one of the Camelot Music outlets in Cleveland, testifies to the buying frenzy gripping the city: "Wahoo! (tapes) are flying off the shelves. Initially, we had about 900, and we probably have about 450 left, after one week in the store."

Released only in Ohio, the tape fits into Orion's regional marketing strategy by taking advantage of the team's strong fan base statewide. In fact, it was the fans who motivated Orion to put the tape together.

Katchman says, "We had Cleveland fans calling up our office saying, 'Can I order complete copies of last night's game?' It was this type of strong fan and retail interest that made our real-

ize we had to get a tape out there before the postseason."

To achieve the turnaround, Orion and Phoenix moved quickly. "We didn't have the go-ahead on this project until Sept. 4," Katchman says. "There wasn't one frame or any packaging."

(Continued on next page)

Firm Tightens Fitness Market

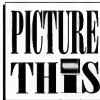
■ BY MOIRA MCCORMICK

CHICAGO—The fitness-video market may have gotten flabby of late, but BMG Video's Sept. 12 retail launch of the previously direct-marketed fitness line the Firm is already showing muscular sales, says Mindy Pickard, VP of marketing for BMG Video. Pickard says that five of the six launch titles have hit VideoScan's point-of-sale exercise charts.

According to Pickard, at press time, the \$14.98 list "Five Day Abs," "Standing Legs," and "Upper Body" were at No. 7, No. 14, and No. 32, respectively, on the VideoScan tabulation of \$14.95 titles; the \$19.98 list "Low Impact Aerobics" and "Aerobic Interval Training" logged in at Nos. 14 and 24, respectively, on the \$15-\$20 best-sellers list. The sixth launch title is the \$19.98 list "Body Sculpting Basics."

The last three titles are 60- to 65-minute "Total Body" workouts. The first three, called "Firm Parts," are

(Continued on next page)



by Seth Goldstein



GREAT SEX.



When it comes to great sex, Dr. Ruth Westheimer is the world's hottest authority. As host of *Volume 1* in Playboy's innovative *Making Love* video series for couples, Dr. Ruth shows you the way to great sex and great sales!

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FIRM TIGHTENS FITNESS MARKET

(Continued from preceding page)

localized workouts that are 40-45 minutes in length. Together, the six titles—one-third of the 18 existing Firm Video titles—are being marketed as "a complete minisystem," says Pickard.

For years following its creation in 1979 by Columbia, S.C.-based sisters Anna and Cynthia Benson and producer/medical writer Mark Henriksen, the Firm, which has an aerobics-with-weights approach that prefigured the current direction of much of the fitness trade, was sold only through direct response. Its "Total Body" workouts, each of which cost \$500,000 to produce,

mouth on this series was phenomenal," says Michelle Fiddler, BMG Video marketing manager.

Viewer response has helped fuel sales. Some 99% of the Firm's customers consistently report that the exercise videos are the most effective they have ever used. Fiddler calls them "The Rolla-Royce of the fitness market." Pickard sees the series' strong showing as indicative of "pent-up demand for these titles, which had not been widely available at retail."

BMG is pushing Firm product through a custom point-of-purchase display. "The header cards are unique," says Fiddler. "They feature tear pads with charts printed on them so the consumers can determine which Firm titles will benefit them the most." Additionally, a national print ad campaign is running in a number of women's magazines.

Pickard says that BMG Video is in

the process of putting together plans for January and February, traditionally the biggest fitness season of the year. "All the big video chains—Blockbuster, Target, Wal-Mart, Suncoast, Kmart—and supermarkets will be on board for the January promotion."

BMG Video will release the rest of the Firm line when "the time is right, probably within the next year or 18 months," Pickard says. "We could not release all 18 titles simultaneously—we retailer would put all those SKUs out at once."

Henriksen expects to begin production of new videos in the Firm series next spring. As with the series' other titles, "We're not looking for celebrities, but the best teachers," he says. The biggest names in the series thus far have been Janet, Jones-Gretsky and Sandahl Bergman, who teach "Low Impact Aerobics" and "Aerobic Interval Training," respectively.

BMG's fitness line, Firm, makes the transition from mail order to retail.

sold for \$49.95 each. Over the last few years, the price declined to \$29.95. A year ago, the Firm debuted its "Fire Parts" line as a holiday-season test with Blockbuster Video.

"We did have limited retail distribution [prior to the BMG Video distribution], but we're not going to be persistent," says Henriksen, "but retailers need to be persistent." BMG's interest in the product stemmed from a small part from the fact that "word-of-

■ BY PETER DEAN

LONDON—Blockbuster's \$16 million U.K. advertising campaign has achieved its objective: print ad campaign, new independent report, "Advertising Video Rental: A Review Of Blockbuster's 1995 U.K. Advertising Campaign." Further, the report credits Blockbuster's activities with a 9% increase in rentals among retailers as a whole.

Video rentals are up 4% over 1994, though the amount predicted by the most optimistic forecast for 1995, the new report states, "It would be surprising if the Blockbuster campaign hadn't contributed to this growth."

As for the goal of increasing Blockbuster's 20% market share, the chain has said, "Early indications are that the number of new members, the net increase in members, the percentage of members who are active, and the year-on-year change in transaction volume have moved in the right direction since the campaign began."

The company would not be more specific in terms of quantifying that success. Rentals have benefited from lack of strong television competition and a solid release schedule, but there is still evidence that transactions have risen at the times when the Blockbuster advertising has been heaviest.

Since the beginning of April, when the Blockbuster campaign began, there have been two corporate transactions that have been significant advertisements that drew significant viewership. Corporate ads were based around two factors that Blockbuster says contributed to the decline of the rental market in recent years: the difficulty most indie stores have had in meeting initial demand for top titles and the perception that cable or satellite is a better alternative.

The campaign opened with an ad that focused on Blockbuster's copy-righted titles. It is the first time in a 40-second version, then in a 20-second version later in the year. The bulk of the airtime was used by mid-

May, except for a one-week burst in early June. There were two interruptions: an advertisement for "Speed" in April and one for "Forrest Gump" in May.

After a lull of about a month, the second corporate message—an "anti-satellite" treatment—was aired from the middle of July to late August, with interruptions for "Star Trek" and "Interview With The Vampire."

The effectiveness of the campaign was determined via two organizations: Music Research, which collects details of rental transactions by title from a panel of 250 retail outlets, including Blockbuster. Media Vision Research uses "people meters" to monitor the viewing habits of 4,500 homeowners and family members.

Rentals have been higher since the campaign started than they were in the period before. Research also showed that the start of every significant burst of advertising was followed the next week by a rise in activity.

However, the correlation between the timing of the ads and rental transactions is clouded by the timing of holidays and the release of key titles, which could have been responsible for peaks of rental transactions. There was, for example, a strong peak in rentals during the Christmas week before the campaign started, which the report attributes to the release of "True Lies" and "The Mask."

Nevertheless, the high level of rental transactions led the report to conclude that Blockbuster's advertising has had an effect. "In a market where year-on-year decline is actually the norm."

Also of interest is the title-specific ad for "Speed," which was aired two weeks after the film's release date. Rentals were higher in the week between the second week, and the fourth week was almost as good. The results could have been clouded by the fact that "Speed" coincided with Easter. However, the 360,000 rentals recorded in the third week were 60,000 more than what the trade considers normal.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	1	5	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
2	10	2	OUTREACH (R)	Warner Home Video 13632	Chris Meloni Morgan Freeman
3	30	2	FRENCH KISS PG-13	FoxVideo 8823	Meg Ryan Kevin Kline
4	5	2	DON JUAN DEMARCO (PG)	New Line Home Video Turner Home Entertainment 4027	John Goodman Marilyn Brondino
5	3	5	KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicola Pizzoni
6	4	11	JUST CAUSE (R)	Warner Home Video 13623	Steven Seagal Lawrence Fishburne
7	6	4	ONCE UPON A TIME (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82233	Dan Aykroyd
8	9	3	THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Julian Morris
9	11	2	THE BASKETBALL DIARIES (R)	Polygram Video 800535893	Donnell Osbourne
10	7	9	THE QUICK AND THE DEAD (R)	Columbia TriStar Home Video 7353	Shane Kane Gene Hackman
11	12	4	LOSING BEAN (R)	Paramount Home Video 32836	Jessica Lange John Cusack
12	8	6	CIRCLE OF FRIENDS PG-13	HBO Home Video 91214	Chris O'Donnell Woody Norton
13	10	9	NORDOY'S FOOL (R)	Paramount Home Video 32941	Peter Onorati John Goodman
14	15	6	HIDEAWAY (R)	Columbia TriStar Home Video 7345	Jeff Goldblum Christine Lahti
15	19	3	ONCE WERE WARRIORS (R)	New Line Home Video Turner Home Entertainment 4177	Rena Raud Steven Margulies
16	13	9	BILLY MADISON (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82395	Adam Sandler
17	17	3	ROOMATES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 2559	Peter Falk R.B. Marley
18	16	3	A LITTLE PRINCESS (R)	Warner Home Video 19100	Loisel Mathews
19	21	12	BOYS ON THE SIDE (R)	Warner Home Video 13570	Whitney Golding John Cusack
20	20	2	NEW JERSEY DRIVE (R)	MCA/Universal Home Video Uni. Dist. Corp. 42300	Sharon Case Tia Sorel
21	14	6	A GOOFY MOVIE (G)	Walt Disney Home Video Buena Vista Home Video 4505	Animated
22	22	2	THE JERRY BOYS-THE MOVIE (R)	Touchstone Home Video Buena Vista Home Video 3624	The Jerry Boys Alan Arkin
23	26	17	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
24	29	3	JEFFERSON IN PARIS PG-13	Touchstone Home Video Buena Vista Home Video 4708	Nick Nolte Debra Scattini
25	18	9	MAN OF THE HOUSE (PG)	Walt Disney Home Video Buena Vista Home Video 4703	Chay Chara John Goodman
26	27	27	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74533	Tim Robbins Morgan Freeman
27	NEW		ROB ROY (R)	MGM/UA Home Video 10520	Liam Neeson John Goodman
28	25	11	HIGHER LEARNING (R)	Columbia TriStar Home Video 7339	Kevin Spacey Anita Ekberg
29	24	12	THE BRADY BUNCH MOVIE PG-13	Paramount Home Video 32878	Carol O'Connell Gina Cole
30	NEW		CASPER PG-13	MCA/Universal Home Video Uni. Dist. Corp. 87160	Christina Ricci Bill Fichtel
31	23	3	LITTLE OCEANS (R)	Live Home Video 89979	Shelly Long Gordon Keith
32	17	13	IMMORTAL BELIEVED (R)	Columbia TriStar Home Video 14743	Gary Oldman Julianne Reizelle
33	RE-ENTR		CHINDALLA (G)	Walt Disney Home Video Buena Vista Home Video 410	Animated
34	14	7	MURDER IN THE FIRST (R)	Warner Home Video 13395	Christian Slater John Davis
35	26	17	DUMB AND DUMBER PG-13	TriStar Home Video Turner Home Entertainment 4236	Jim Carrey Jeff Daniels
36	NEW		BULLETPROOF HEART (R)	Republic Pictures Home Video 6160	Anthony LaPaglia John Goodman
37	35	16	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
38	39	12	HOUSEGUEST (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sandra Robert Forster
39	NEW		THE BROWNING VERSION (R)	Paramount Home Video 32881	Robert Fisk Debra Scattini
40	34	7	CANDIDATE FAREWELL TO THE FLESH (R)	Polygram Video 80035667	John Boyd David Byrne

● If a title had certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases or, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. * If a title qualified for a minimum sale of 250,000 units and a dollar volume of \$1.8 million at retail for theatrical releases programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/OP Communications.

BASEBALL

(Continued from preceding page)

Within three weeks, production, packaging, and point-of-purchase materials were completed. During that same period, an advertising deal with the Ohio Sports Channel was hammered out and a baseball card tie-in with renowned sports artist Bill Goth came together.

Orion also plans to tempt fans with the two-tape set "MLB Unbelievable!" which was released for sell-through Oct. 10. Priced at \$14.95, the package consists of a "bloopers" tape and a "great plays" tape.

While Orion remains the exclusive licensee of Major League Baseball video products, others are finding ways to enter the market with related product. BMG Direct, which has direct-response rights to Ken Burns' nine-part "Baseball" series, is offering the "Seventh Inning" cassette, devoted to the '50s, when New York players Mickey Mantle and Willie Mays dominated the game. Priced at \$19.95, "Seventh Inning" was released Oct. 10 to mail-order customers.

Mantle, who died this summer, is the focus of the sales push. "We figured that the Mantle playoff experience and the nostalgia generated with Mickey Mantle's story, it was [a perfect] time to remarket the Ken Burns series," says Chris Lynch, BMG Direct senior director of business development.

40 Sports II Enterprises will join the game in early November with "The Hitler's Commandments," a video that features some of the sport's most successful hitters giving advice on batting techniques.

Creatures On Video: Barney, Monsters, Dinos

BARNEY ON THE REBOUND: The bottom hasn't dropped out on Barney sales, but a crowded fourth quarter has chewed away some of the purple dinosaur's shelf space. "Our numbers were slightly off with our September release," says the Lyons Group VP of sales and marketing Debbie Rie. "But sometimes we're at a disadvantage because our titles are not street-date sensitive."

Ries says retailers generally took the September release, "Riding In Barney's Car," but in lower quantities. "A lot of endcaps are crowded now, and many retailers will just order more units later," Ries says.

The trend, Ries says, appears to be that accounts ordering six units of a title before took only four or five this fall. In other words, no one's pushing the panic button. But one distributor says that about 40% of its accounts passed on ordering the new Barney tape. "All the big titles squeezed it out," he says. Ries counters that Barney's "Waiting For Santa," now shipping, isn't experiencing any sales difficulties. "Seasonal product is a shoe-in," she says. Catalog Barney sales have also picked up, and Ries reports that a new series of sing-along videos is selling nicely.

NICK AT SUNCOAST: Videos and merchandise from Nickelodeon's animated series "AAHHH!!! Real Monsters" are getting some special attention at Suncoast Motion Picture Co. stores this month.

The chain's 400 outlets have created a "Real Monsters" display and will offer the videos, distributed by Sony Wonder, at a discounted price of \$19.99. Two titles, "Monsters Night Out" and "Meet The Monsters," normally sell for \$12.99. An in-store loop will advertise the tapes at each Suncoast location.

Consumers who read Nickelodeon magazine will also receive a coupon knocking an additional dollar off the retail price. Other merchandise features in the display is Mattel action figures, plush toys, trading cards, and T-shirts.

For Halloween, Suncoast will give away 100,000 "Real Monsters" trick-or-treat bags.

DINO SEQUEL: It may be another year or two before MCA/Universal Home Video sees a sequel to "Jurassic Park," but those new "Land Before Time" installments just keep coming.

The latest says, "The Land Before Time III: The Time Of Great Giving" will be released Dec. 12, priced at \$19.98. It is the second direct-to-video title from the 1988 animated dinosaur feature from producers

George Lucas and Steven Spielberg.

Marketing elements include a \$10 rebate off Minolta cameras when consumers purchase the video and a camera priced over \$50. For cameras priced under \$50, consumers get a \$5 rebate. A coupon inside each cassette will alert consumers to the offer, which expires March 1, 1997. Also inside is an eight-page sticker and activity booklet. The offer will be tagged on Minolta print ads scheduled for December.

SHELF TALK

by Eileen Fitzpatrick

MCA kicks in a \$3 rebate of its own on the tape when consumers buy "Land Before Time III" and any one of six "Timmy The Toddler" videos. A music video featuring a preview of the third direct-to-video sequel, "The Land Before Time IV: Journey Through The Mists," will be tucked in the front of each copy of the current release. The third installment will be released in 1996.

BODY SHAPING: Fleischmann's Margarine has tagged ESPN's Home Video's "BodyShaping" series for a promotion scheduled for National Fitness Month in January. Two brands, Lower Fat Margarine and Fat Free Spread, are participating.

Consumers who purchase one title from the series and one package of either brand will receive a \$3 rebate from Fleischmann's.

Cassette boxes will include an entry for a Hawaii sweepstakes, which will be advertised on approximately 2 million Fleischmann's packages. A Fleischmann's newspaper insert, set for distribution to more than 47 million households Jan. 7, 1996, will advertise the sweepstakes and relate offers.

Four titles from the series—"Step Aerobics," "Hips, Thighs & Buns," "Arms, Chest & Shoulders," and "Abs"—will be in stores Nov. 29, priced at \$12.95 each. The tapes, distributed by ABC Video via Paramount Home Video, are based on the ESPN program of the same name and are hosted by the show's instructors.

GOING BATTY: Warner Home Video isn't missing a Bat-best when it comes to promoting "Batman Forever," arriving in stores Oct. 31. Throughout this month, the company has a "Bat-blimp" on a 10-state tour, which began in San Diego Oct. 16. Warner will conduct "bat the bat-blimp" contests along the way, culminating in the zeppelin's arrival in New York or, in Bat-spook, Gotham City near street date. The "bat-blimp" will be loaded on local retailers with the Caped Crusader on board to make sure that no one breaks street date.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	22	132	CINDERELLA	*** No. 1 *** Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	25.99
2	2	32	STAR WARS TRILOGY	FaVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.95
2	2	2	LEGENDS OF THE FALL	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins	1994	R	19.95
5	9	9	A LITTLE PRINCESS	Warner Home Video 19100	Liesel Matthews	1995	G	24.98
5	2	12	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Umi Dist. Corp. PBW0790	Pamela Anderson	1995	NR	18.98
3	6	6	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.95
2	6	2	MORTAL KOMBAT: THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995	PG	19.98
6	12	3	CLEAR AND PRESENT DANGER	Paramount Home Video 32463	Harrison Ford William Dalry	1994	PG-13	14.95
6	3	111	STAR WARS	FaVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
12	3	3	PLAYBOY: REAL COUPLES SEX IN DANGEROUS PLACES	Playboy Home Video Umi Dist. Corp. PBW0777	Various Artists	1995	NR	19.95
12	12	3	BEAVIS & BUTT-HEAD: CHICKS 'N' STUFF	MTV Music Television Sony Music Video 49684	Animated	1995	NR	19.99
12	3	53	THE EMPIRE STRIKES BACK	FaVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98
12	23	3	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Umi Dist. Corp. PBW0776	Various Artists	1995	NR	19.95
14	3	12	RETURN OF THE JEDI	FaVideo 1478	Mark Hamill Harrison Ford	1983	PG	19.98
12	3	12	STARGATE	Live Home Video 60022	Kurt Russell James Spader	1994	PG-13	49.98
12	NEW	1	CASPER	MCA/Universal Home Video Umi Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG	22.98
17	15	9	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Umi Dist. Corp. PBW0775	Various Artists	1995	NR	19.95
28	12	12	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.98
12	15	9	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FaVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
20	12	2	ABSOLUTELY FABULOUS SERIES 1, PART 2	BBC Video FaVideo 8259	Jennifer Saunders Joanna Lumley	1995	NR	19.98
28	12	9	PENTHOUSE: BEHIND THE SCENES	Penthouse Video Warner Bros. Entertainment 50785-3	Various Artists	1995	NR	19.95
22	21	3	THE PEBBLE AND THE PENGUIN	MGM/UA Home Video Warner Home Video 5052-17	Animated	1995	G	22.98
12	12	12	PINK FLOYD: PULSE A	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
24	24	33	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	19.99
26	24	3	BUFFALO GIRLS	Castle Entertainment 07995	Anjelica Huston Julianne Gribble	1995	NR	22.95
26	28	3	ABSOLUTELY FABULOUS SERIES 2, PART 2	BBC Video FaVideo 8261	Jennifer Saunders Joanna Lumley	1995	NR	19.98
27	25	2	ABSOLUTELY FABULOUS SERIES 2, PART 1	BBC Video FaVideo 8260	Jennifer Saunders Joanna Lumley	1995	NR	19.98
28	12	21	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	28.98
20	15	12	THE CROW	Warner Home Entertainment Buena Vista Home Video 3031	Brandon Lee	1994	R	19.99
12	NEW	1	GLORIA ESTEFAN: EVERLASTING GLORIA	Columbia Music Video Sony Music Video 50128	Gloria Estefan	1995	NR	19.99
12	25	2	NATURAL BORN KILLERS	Warner Home Video 13228	Woody from Lewis Juliette Lewis	1994	R	19.99
12	40	2	BARNEY: RIDING IN BARNEY'S CAR	Barney Home Video The Lyons Group 2001	Various Artists	1995	NR	19.95
12	12	22	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Umi Dist. Corp. PBW0771	Various Artists	1995	NR	19.95
34	RE-ENTRY	1	WINNIE THE POOT: FRANKENPOOH	Walt Disney Home Video Buena Vista Home Video 3944	Animated	1995	NR	14.98
35	38	7	SCHINDLER'S LIST	MCA/Universal Home Video Umi Dist. Corp. 82133	Liam Neeson Ben Kingsley	1993	R	29.98
36	32	24	BEAVIS & BUTT-HEAD: THE FINAL VIDEOTAPE	MTV Music Television Sony Music Video 49658	Animated	1995	NR	19.99
38	12	58	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
38	RE-ENTRY	1	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY A	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
38	30	6	ED WOOD	Touchstone Home Video Buena Vista Home Video 27150	Johnny Depp Martin Landau	1994	R	19.98
40	NEW	1	TIM ALLEN: REWIRES AMERICA	Paramount Home Video 1110	Tim Allen	1995	NR	12.95

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales; suggested retail. ■ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales; suggested retail. ■ ITA gold certification for a minimum of 100,000 units or a dollar volume of \$3 million in retail for theatrical releases programs, or of at least 25,000 units and \$1 million in suggested retail for nontheatrical titles. ■ ITA platinum certification for a minimum of 250,000 units or a dollar volume of \$5.5 million in retail for theatrical releases programs, or of at least 50,000 units and \$2 million in suggested retail for nontheatrical titles. © 1995, Billboard/EMI Communications.

Children's Media Coalition Puts 'Kids First!'

FIRST WORLD: The Coalition for Quality Children's Media in Santa Fe, N.M., having made significant retail inroads through its presence in 392 Suncoast Motion Pictures stores nationwide, is embarking on a long-anticipated community outreach program.

The Coalition's "Kids First!" project, in which a national cross section of parents and children evaluate and endorse children's video, CD-ROMs, and television shows, has teamed with a pair of Pennsylvania-based educational associations to hold media workshops in their communities. Retailers were invited to the inaugu-

ral "Kids First!" community sessions, Oct. 15-18 in Allentown and Allentown.

Coalition director Ranny Levy, program director Terry Soloway (formerly with Children's Television Workshop), and Cornell University professor emeritus Irving Lazar planned to conduct daylong workshops in each city. The goal was "to educate participants as to media literacy issues and use 'Kids First!' criteria to evaluate children's programming—to develop critical viewing skills," says Levy.

"Our concern all along has been to reach consumers and familiarize them with the 'Kids First!' symbol," she



by Moira McCormick

continues. "We've been working with the National Educational Assn. in developing a school-based initiative, and their strongest area is Pennsylvania." The Coalition's staging of the workshops teaches community members how vital it is to seek out quality media and how to train future trainers to evaluate that media for themselves and others. Community members are also encouraged to bring more such media into their towns and cities.

"Our next step is to expand this program to other communities in

Pennsylvania," says Levy, "and then roll out to other states."

MO' MONEY: An outstanding year-old release from New York-based First Run Features, "Linnea In Monet's Garden," has received a sales boost from the Impressionist master himself—indirectly, of course.

Lou Gould, director of market development for Baker & Taylor Video, says that "Linnea" based on the best art history book ever written for early-graders has noticeably jumped in sales since the July 22 debut of the extraordinarily successful Art Institute of Chicago exhibit "Claude Monet: 1840-1926."

"It's long been a consistent seller," says Gould, "but with the publicity surrounding the Monet exhibit, the numbers have increased around the country, but especially in the Midwest."

The title is part of Baker & Taylor's year-old Lots of Fun for Kids pro-

gram, which spotlights 350 core titles approved by the Parents' Choice organization. According to Gould, the program aims to indoctrinate retailers with the idea that "it's fine to carry Disney and Barney, but there's a vast world of entertaining, informative children's video out there."

Lisa Burkin, director of national video sales for First Run Features, says the company is re-promoting "Linnea" this quarter. The release in late September 1994, she says, exceeded it from major holiday activity last year.

Burkin notes that "Linnea," which recently won several awards (including recognition from the aforementioned "Kids First!" and the Oppenheim Toy Portfolio), benefits from "Linnea" with such ancillary items as dolls, books, and note cards.

Customers can order these items from First Run Features via an in-pack insert, which also offers a 10% discount on orders of at least \$30.

Billboard

FOR WEEK ENDING OCTOBER 28, 1995

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK 2 WKS. AGO WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	WEEKS ON CHART	1995 SALES ESTIMATE
1	RE-ENTRY CINQUELLA Wall Group Home Video/Buena Vista Home Video 410	1950	25.95
2	2 5 A GOOFY MOVIE Wall Group Home Video/Buena Vista Home Video 4558	1959	22.95
3	1 5 MORTAL KOMBAT: THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1958	14.18
4	3 33 THE LION KING Wall Group Home Video/Buena Vista Home Video 2977	1958	25.95
5	5 5 MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dustbin Video/WarnerVest Entertainment 93307-3	1950	12.95
6	6 5 FINDING THE FROG MCA/Universal Home Video/UMI Dist. Corp. 82368	1959	19.98
7	7 13 DISNEY'S SING ALONG SONGS: POCAHONTAS Wall Group Home Video/Buena Vista Home Video 4814	1958	12.95
8	4 9 THE SWAN PRINCESS Turner Home Entertainment 8021	1959	24.98
9	10 5 THE MAGIC SCHOOL BUS: INSIDE THE HAUNTED HOUSE Klugeco Video/Paramount Home Entertainment 51232-3	1959	12.95
10	9 3 MARY-KATE & ASHLEY: THE CASE OF THE FANTASY MYSTERY Dustbin Video/WarnerVest Entertainment 93305-3	1959	12.95
11	107 ALADDIN Wall Group Home Video/Buena Vista Home Video 1662	1959	26.99
12	12 3 MARY-KATE & ASHLEY: THE CASE OF THE CHRISTMAS CAPER Dustbin Video/WarnerVest Entertainment 93305-3	1959	12.95
13	8 7 THE PEBBLE AND THE PENGUIN MCA/Universal Home Video/Warner Home Video 50524-7	1959	22.98
14	NEW BARNEY: RIDING IN BARNEY'S CAR Barney Home Video/The Lyons Group 2002	1959	14.95
15	15 9 SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1959	12.95
16	19 9 SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1959	12.95
17	5 WINNIE THE POOH: FRANKENPOOH Wall Group Home Video/Buena Vista Home Video 3944	1959	14.95
18	21 9 SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1959	12.95
19	20 51 SNOW WHITE AND THE SEVEN DWARFS Wall Group Home Video/Buena Vista Home Video 1514	1959	26.99
20	14 41 DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE Wall Group Home Video/Buena Vista Home Video 3493	1958	12.99
21	15 3 BEAVIS & BUTT-HEAD: CHICKS AT MYSTERY MTV Music Television/Sony Music Video 49584	1959	14.98
22	13 9 BARNEY: MAKING NEW FRIENDS Barney Home Video/The Lyons Group 2006	1959	14.95
23	22 3 MIGHTY MORPHIN: LLOYD ZEIN HAWES Saban Entertainment/WarnerVest Entertainment 42040-3	1959	12.95
24	NEW A FLINTSTONES CHRISTMAS CAROL Turner Home Entertainment 11146	1959	14.95
25	RE-ENTRY WE'RE BACK! A DISNEY ADVENTURE MCA/Universal Home Video/UMI Dist. Corp. 81289	1959	14.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BN Communications.

Billboard

FOR WEEK ENDING OCTOBER 28, 1995

Top Special Interest Video Sales

THIS WEEK 2 WKS. AGO WKS. ON CHART	TITLE Program Supplier, Catalog Number	WEEKS ON CHART	1995 SALES ESTIMATE
1	2 95 BAG DOLF MADE EASIER ABC Video 42003	1958	12.95
2	3 11 MIKE TYSON: THE INSIDE STORY MPI Home Video 7071	1958	24.95
3	4 53 75 SEASONS: 75TH ANNIVERSARY OF THE NFL PolyGram Video B006319031	1955	3.21
4	1 21 SHAWN KEMP THE REGINMAN FoxVideo (CBS) 8219	1958	12.95
5	6 69 SIR CHARLES FoxVideo (CBS) 3992	1958	5.33
6	5 37 NBA SUPER SLAMS 2 FoxVideo (CBS) 6779	1958	6.19
7	7 123 MICHAEL JORDAN: AIR TIME FoxVideo (CBS) 5770	1958	6.15
8	10 11 OFFICIAL 1995 NHL STANLEY CUP VIDEO FoxVideo (CBS) 6779	1958	6.15
9	9 37 SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS) 8179	1958	9.11
10	8 27 NBA JAM THE MUSIC VIDEOS PolyGram Video B006319031	1958	10.47
11	15 55 WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video B006319031	1955	11.15
12	RE-ENTRY LESLIE NIELSEN'S BAG DOLF MY WAY ABC Video B00331153	1955	12.11
13	12 292 MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS) 5770	1958	13.183
14	14 5 NFL'S GREATEST EVER VOL. 1 PolyGram Video B006335653	1958	15.15
15	NEW NFL TURF TALK PolyGram Video B006335653	1958	15.15
16	11 7 THE OFFICIAL 1995 NBA FINALS VIDEO FoxVideo (CBS) 8271	1958	16.20
17	13 23 THE OFFICIAL 1995 NCAA CHAMPIONSHIP FoxVideo (CBS) 8271	1958	17.16
18	26 63 NBA GUTS & GLORY FoxVideo (CBS) 5770	1958	18.55
19	NEW THE FOOTBALL HALL OF SHAME ABC Video 4003	1955	19.17
20	20 211 MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS) 25858	1958	20.15
1	1 17 THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	1958	12.95
2	4 7 DENISE AUTISTIN: HIT THE SPOT BAG Video 183	1958	9.98
3	2 11 KATHY SMITH'S NEW VIDEO BASICS WarnerVest Entertainment 50910-3	1955	12.95
4	12 5 PAULA ABULU'S GET UP AND DANCE! Wall Group Home Video 0114	1958	14.98
5	3 38 YOUR PERSONAL BEST WITH ELLIE MACPHERSON Buena Vista Home Video 3851	1955	12.95
6	19 3 DAISY FANTASTIC: TOTALLY FIT MOVIES WarnerVest Entertainment 51740	1955	12.95
7	135 KAREN WRIGHT: STRONG & SMOOTH MOVES ABC Video 44638	1955	12.95
8	6 137 CINDY CRAWFORD SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	1958	12.95
9	11 55 STEP REEBOK: THE POWER WORKOUT PolyGram Video 440087768	1955	12.95
10	9 47 ALI MACGRAW'S YOGA MIND & BODY WarnerVest Entertainment 185	1955	14.95
11	35 MEN OF STEEL: ABS OF STEEL WarnerVest Entertainment 185	1955	14.95
12	11 31 KATHY SMITH'S NEW VIDEO CHALLENGE WarnerVest Entertainment 50911-3	1955	12.95
13	13 183 ABS OF STEEL WITH TAMMIE WEBB WarnerVest Entertainment 185	1955	9.95
14	14 11 BUNS OF STEEL 2000 WITH TAMMIE WEBB WarnerVest Entertainment 226	1955	14.95
15	NEW THE FIRM: 5 DAY ABS BAG Video 80116-3	1955	16.20
16	20 59 JANE FONDA'S VIDEO EXERCISE WORKOUT WarnerVest Entertainment 50921-3	1955	12.95
17	16 31 REEBOK AEROSTEP PolyGram Video B00305553	1955	12.95
18	55 KATHY SMITH'S NEW VIDEO WarnerVest Entertainment 50570-3	1955	12.95
19	19 30 CINDY CRAWFORD: THE NEXT CHALLENGE GoodTimes Home Video 05-1720	1955	12.95
20	15 79 YOGA PRACTICE FOR BEGINNERS Heinemann Arts 1088	1955	12.95

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THE
BILLBOARD
SPOTLIGHT

HEALTH & FITNESS & SPECIAL INTEREST VIDEO



GETTING EXERCISE BACK ON TRACK STRENGTHENING A GENRE BEGINNING TO SHOW SIGNS OF WEAKENING

BY EILEEN FITZPATRICK

It's no secret exercise video sales are in a slump. Consumer sales from January to July were down by 32% compared to 1994 sales figures, according to New York City-based video consultant Alexander & Associates. And with the lack of a hot new trend, those perky runners aren't motivating consumers like they used to. There are many reasons why fitness isn't moving—and even more theories on how to get it going again.

"This is a category that went from great to good," says Best Buy video merchandise manager Joe Pagano. "It's in transition."

At Best Buy, Pagano says exercise tapes have dropped from as high as 8% of the chain's revenue to 3%. "We used to run fitness end-cap promotions six times a year," he says. "Now we're down to twice a year."

GLUT RESPONSE

Retailers point to a glut of product and the lack of a hot new fitness trend as major factors contributing to the decline of the category.

"I think we're in a lull," says Tower Video VP John Thrasher. "But there's always something waiting in the wings. If some new crack comes, it becomes a phenomenon."

Ten years ago, the aerobics trend launched the exercise market. Step aerobics brought it to new heights, and then it moved into dance, glamour, and body-part tapes kept it going. Along the way, suppliers released hundreds of tapes for each new trend, and new retailers are chomping on an avalanche of product.

"It's soft because exercise has reached the saturation point," says Suncoast Motion Picture Co. president Gary Ross. "And I'm not aware of any great stuff coming out."

Suppliers point to the increased popularity of home exercise equipment as one reason tape sales have slacked off.

"Last year, there was a major shift to equipment, and there were a lot of infomercials on the air to drive sales," says WarnerVision Entertainment executive VP Brian Moreno. "That type of infomercial isn't video-driven, and that's had a real impact."

Moreno estimates that, two years ago, when "Buns Of Steel," Richard Simmons, Susan Power and Tony Little were running direct-response ads for their videos, it was worth an additional \$10 million to \$15 million in advertising to pump up the category at retail. WarnerVision product will be back on the air beginning in August, Moreno says, with three new Tony Little tapes. In addition, the company will run two-minute direct-response ads for Tamilee Webb's "Quick Toning" tapes and Linda Arkin's yoga series.



Jane Fonda offers fitness accessories.



"The Firm" series gets solid support from direct-response.

TWO-MINUTE LEGS

"We've never used two-minute spots, and it will be the first year we've made a major advertising effort across various brands," Moreno says.

While exercise suppliers have depended on the fitness fanatic to constantly buy new tapes, PolyGram Video, which markets the Reebok video line, is looking to broaden the audience.

"We need to do a much better job at reaching the casual fitness person," says senior VP of sales and marketing Bill Sondheim. "We've seen the core fitness audience move toward equipment, but the casual user isn't willing to shell out \$400 or \$500 for a home gym machine."

One way to reach the casual exercise audience is to advertise in entertainment magazines, such as *People* or *Entertainment Weekly*, Sondheim says.

Making fitness a year-round instead of a first-quarter business is also a PolyGram priority. "Retail decreas it's a first-quarter business because they're not promoting fitness in the third quarter," Sondheim says.

But Alexander research indicates consumer purchases for exercise tapes are below average from July to September. The findings are based on the average weekly purchase volume from 1992 to 1995. Purchases were above average during the first and second quarters, with some slips in sales during the third and fourth quarters.

"The line really dips during the summer," says Alexander video research manager Ann Wolfson. "I guess people don't like sitting in front of their television during the summer."

As fitness consumers head outside during the summer and toward equipment overhaul, Moreno says direct-response kiosks is one way to gain floor space and merchandise video product. For example, the Jane Fonda Fitness kiosks contain videos, weights, water bottles, clothes and other fitness accessories. The kiosks can be customized according to size and product selection, which Moreno says works well for different types of retailers, such as drug and grocery accounts.

Although they seem a natural for exercise tapes, sporting-goods chains have never embraced exercise—or any other type of sports tapes, for that matter. The kiosks may be the answer, Moreno says. "Sporting-goods accounts are more and more interested in dedicating space to video," he says, "and a multi-product display with a turn-key program is attractive to them."

On the consumer side, Moreno says the company will begin using rebate promotions to motivate consumers to pick up extra tapes. The company plans on offering 52 instant-redemption coupons for its "Abs Of Steel" line.

Other companies are counting on improved product lines to get exercise back on track. "Fitness is becoming like one big generic pool," says BMG marketing manager Michelle Fiedler. "The frustration comes when consumers buy a tape and don't see results."

FIRM RESULTS

"The Firm" is BMG Video's nicker into the market, but whether consumers side with its core audience will buy the

videos is the challenge. The series boasts visible results after 10 workout sessions, and, according to surveys, 90% of "Firm" purchasers say it's the best and most effective exercise tape they've ever used. "The Firm" is only available through direct response, and its audience is so dedicated that when the producers run out of money to continue the series, fans sent in money to help finance the next tape. Its mailing list consists of 69,000 "Firm" video owners.

While the series has a solid base of dedicated buyers, it must appeal to a broader audience to be successful.

Six tapes, priced at \$19.98 and \$14.98, debuted at retail on Sept. 12. A Time-Life direct-response campaign also begins testing in December and is scheduled to rollout nationally in January. BMG also will send "The Firm" instructors on a nationwide tour to promote the series' retail availability.

"It's a small audience, but they're dedicated," says Fiedler. "Consumers may continue to buy 'Buns Of Steel' tapes, but our strong selling point is that this series gets results."

KEEPING MENTAL HEALTH MUSCLE-FLEXING GIVES WAY TO FLEXIBILITY AND RELAXATION, AS STRESS-REDUCING TECHNIQUES LIKE YOGA AND T'AI CHI GAIN IN POPULARITY

BY MARIA ARMOUNDIAN

After billions of dollars and countless hours spent on aerobics and weight-lifting videos, America has begun to turn to holistic health and other video choices. Sales of yoga, t'ai chi, meditation and stress-reduction videos have grown at a rate of approximately 8% each year since their early introductions, with yoga finding its way to the top of the heap.

It's the biggest growth area in fitness, according to Melissa Berman, WarnerVision senior director of marketing. WarnerVision, the company with approximately 70% of the fitness video marketplace, expects this genre to account for 20% of fitness video sales in 1996—a 15% jump from 1994, which was at 5%.

What started as alternative health practice, appealing to a fraction of Americans, has spread exponentially. The specialty magazine, *Yoga Journal*, for example, began as a newsletter with a circulation of 200. Now, 20 years later, it's up to around 120,000 copies, according to managing editor Linda Spertowe.

Why the rapid expansion? Several explanations surface—the most popular by yoga instructor Bryan Kent, who has his own "Power Yoga" series on Warner Home Video arriving September 24.

DEEP-ISSUE MESSAGE

"People are looking for a deeper kind of fitness and health. They need some inner satisfaction," Kent says. "And yoga



offers fulfillment that no other exercise gives."

Whereas most exercises have one or two purposes, such as increasing strength or improving muscle tone, Kent says yoga is "multidimensional," providing balance, flexibility, strength, endurance, centeredness and stress relief—and it ultimately "connects you to the underneath you."

KINDER, GENTLER EXERCISE

Others, including some corporate executives, speculate that the maturing population is looking for something softer, less jarring. "The 80s were the age of

aerobics, and the '90s are ushering in this [mind/body] era," says Tom Lesinsky, VP of marketing for Warner Home Video. "Probably, people are more inclined to look for an alternative that copes with their lifestyles, particularly as they age."

"Baby boomers, particularly, have lost interest in jumping around and sweating," adds Berman. "Plus, more people are accepting holistic medicines, which fits in with the mind/body lifestyle."

Major labels' mainstream marketing probably had a lot to do with propelling yoga and other soft forms into the population. WarnerVision may have begun the "Bryant" line with the 1993 Jane Fonda "Yoga Exercise Workout," still one of the top sellers.

Meanwhile, major video labels have jumped on the mind/body fitness bandwagon, pairing stars and star instructors with this form of fitness. Warner Home Video has released Ali McGraw's "Yoga Mind & Body" and is preparing to release the "Bryant" series with Dominique Steward, which includes "Energize," "Sweat" and "Tone."

Even the notorious "Buns Of Steel" series has created "The Buns Of Steel Mind/Body Series," featuring yoga with Marguerite Baca, "power yoga" with Michi Bromann, "power stretch" with Scotty and "chi chi" with Dominique Steward. In fact, right between the popular videos "Buns Of Steel" and "Abs Of Steel," one can find Kathy Smith's "New

Continued on page 92

PERFECTLY SUCCESSFUL!

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PERFECTLY FIT

DESIGNED BY AND FEATURING FITNESS TRAINER, KATHY KAEHLER

PERFECTLY BEAUTIFUL *Claudia Schiffer*

- Current Revlon spokesmodel
- Former Guess Jeans girl
- Appearances on over 500 magazine covers
- Called "the face of the '90s" by Time Magazine



PERFECTLY CREDIBLE *Kathy Kaehler*

- Fitness expert on NBC's Today Show
- Fitness advisor on the syndicated talk show, "Your Mind And Body"
- ACE certified fitness expert
- Trains many of America's best-known celebrities, movie stars and television personalities



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Dealer Order Date: 12/18/95
*Distributor Order Date in Canada

Holiday Availability: 12/19/95
Dealer Order Date: 11/27/95



AT # 8240



CATR 8242



CATR 8243



CATR 8241

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MENTAL HEALTH

Continued from page 28

Yoga" series, from WarnerVision, along with the "Yoga With Linda Arden" series, which includes a video for flexibility, one for relaxation and rejuvenation and one for strength. Kathy Smith's "New Yoga" was No. 1 on the Billboard Health and Fitness chart for 17 weeks. Other popular Smith titles include "New Yoga Basics" for beginners and "New Yoga Challenge" for intermediate to advanced levels.

Although she notes that it does have a positive effect, the pairing of celebrities with the sacred form is odd to *Yoga Journal's* Sparrow. "On one hand, we're getting the word out about yoga like never before, but, unfortunately, many of the celebrities who have jumped on the bandwagon have separated the physical aspect from the integrative aspect of yoga," she says. But people are getting it "through the back door," she explains. "Although people get involved for the physical reasons, they get deeper connections than ever before."

Executives also note that the mind/body videos are far less limited, both demographically and seasonally. Aerobics, for instance, do well after the holidays, after people have put on weight. Yoga, however, is an all-around fitness program, not a weight-loss program. Consequently, it maintains a steady flow of interest, says Lesinsky.

And the videos seem to appeal to all ages and both genders. "The more rigorous fitness appeals to a younger, generally female group. Yoga appeals to a much broader audience," says Berman. "Seniors enjoy it as much as people in their 20s."

Although yoga accounts for the bulk of mind/body health videos, other disciplines are also gaining ground. Specialty independent companies, such as Healing Arts and Miramar, have had tremendous success in this genre. In addition to several yoga videos, such as "Yoga For The Young At Heart" and "Total Yoga," Healing Arts has released "Massage For Health" and "I Ch'i For Health." Miramar, on the other hand, has made a name for itself with stress-reducing meditative videos, such as its "Natural States," "Desert Vision" and "Canyon Dreams," ambient videos of natural wonders accompanied by new-age music.

Marketing executives do like to differentiate these campaigns from other video campaigns. "We support these titles like we do any sell-through title," says Lesinsky. "We may pay a little more attention to them and explain them more than theatrical titles, but we don't market them differently."

While Warner Home Video places advertisement strategically, in exercise magazines and in Time Warner books, WarnerVision has stepped even more into the mainstream, no longer focusing on specialized markets and publications.

"We advertise in Redbook and on The Home Shopping Network. We are now preparing a television campaign," says Berman. She notes that most network programming and top magazines have featured yoga. ■

PUT A NEW SHAPE ON YOUR SALES FIGURES!



RACHEL MCLISH

THE NEW REVOLUTIONARY WORKOUT THAT WILL PUMP UP YOUR RETAIL MUSCLE!

- Created by Rachel McLish, four-time World Women's Bodybuilding champion, two-time Ms. Olympia, bestselling author of exercise books, film star (*Pumping Iron 2*, *Iron Eagle 3: Aces*) and starring in the upcoming feature film *Ravenhawk*.
- Teaches how to burn fat and tone your body at the same time.

A DYNAMIC WORKOUT SPECIFICALLY DESIGNED FOR BOTH MEN AND WOMEN!

This program is concentrated exercise. You get the most workout and results for the least amount of time.

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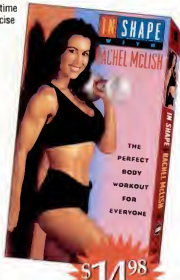


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Joe Venuto,
Muscle & Fitness, 1995

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Peg Jordan, WN
Letter, American Fitness Magazine
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SPECIAL INTEREST

JAPANIMATION RISES TO MAINSTREAM CARTOONS AREN'T JUST FOR KIDS ANYMORE, AND ANIME ISN'T JUST FOR COMIC COLLECTORS

BY BRETT ATWOOD

Forget Scooby Doo, the Smurfs and other Saturday-morning cartoon fare. There is more-sophisticated animation brewing in the '90s, and much of it is coming from Japan. Spawned by mainstream exposure in films, computer and video games, comic books and music videos, Japanese animation (a.k.a. Japanimation or anime) is hotter than ever.

"For the most part, U.S. animation seems to be aimed at people under age 12," says Carl Mack, president of Streamline Pictures. "The animation that is coming out of Japan is geared more toward the Gen-X audience and older. It contains more sophisticated complex stories."

"Speed Racer" sidestepped its way onto

television in the '70s. The classic series is still popular and currently is being released by LIVE Home Video, under its Family Home Entertainment label, in two-episode videos.

Now the American public is being exposed to a diverse amount of high-tech

animation from the land of the rising sun; much of it is aimed at adults and contains strong doses of sex and violence.

"This is a cyclical thing," says Matt Greenfield, VP of AD, Vision, Inc., which produces and distributes several anime titles, including "New Cutey Honey" and

"Plastic Little."

"At first, there was 'Astro Boy' and 'Speed Racer,'" he says. "In the '70s, there were several 'Star Wars' clones. In the '80s, it was 'RoboTech' and 'Voltron.' This has all happened before. Every 10 years or so, people start to look beyond their borders to find something different. The difference this time, however, is that the home-video market has made it possible to present this material in its original uncut and unedited format. Animation, in general, is in the middle of a renaissance now. The intelligence level of the scripts has returned, and some very sophisticated animation is surfacing."

John O'Donnell, managing director of Central Park Media, says that anime had been mostly an underground phenomenon in the U.S. until its most recent wave of popularity. Central Park Media has found success with such Japanimation titles as "Project A-Ko" and "Legend Of The Overfiend."

"There were very few legitimate products available in the U.S.," says O'Donnell. "The market has exploded over the past five years. There is an audience out there that wants intelligent animation. These are not cartoons in the traditional sense."

The seeds of the anime phenomenon were planted in the '80s in comic book stores, which often carried the specialized animation videotapes alongside imported comic books that showcased the Japanese animation style.

"We had to find acceptance in comic book stores first," says Herb Dorfmann, president of Orion Home Video, which distributes anime home video titles from Streamline Pictures, including "Akira," "Wicked City" and "Vampire Hunter D." "They understood the product more than anyone else. It may never become a mainstream genre, but it will always have a strong specialized appeal."

Fans of the genre frequently gather at comic book and sci-fi fanfests, which often screen Japanimation films. In the late '80s, such events were one of the few places that anime fans could find imported Japanimation videos.

In the early '90s, anime began to find a larger audience as it hit the U.S. on the arthouse movie circuit, as films like 1990's "Akira" and 1991's "Twilight Of The Cock-



"Speed Racer" helped drive Japanimation craze.

roaches" were given limited theatrical releases.

Further exposure for anime has been gained by its integration into several of the '90s most popular video games, including "Mortal Kombat" and "Samurai Show-down."

In addition, some anime films are getting exposure on cable through networks like Showtime, TNT and the Cartoon Network. The Sci-Fi Channel airs a Japanimation festival once a year and began a weekly anime program, "Saturday Morning Anime," in October. Music fans also have been exposed to anime in a number of recent music videos, including recent clips by Michael Jackson, Matthew Sweet and KMFDM.

On the internet, an ongoing forum for fans of anime is accessible on Usenet at rec.arts.anime. In addition, forums for Japanimation have popped up on online services like America Online and Genie.

Central Park Media has been participating in the Internet fan forum since 1990. "We schedule live chats with the film directors in Japan," says O'Donnell. "We also give away posters and other promotional items to those who participate. There tends to be a high crossover between the longtime computer user and these films."

At retail, anime is no longer sold exclusively at specialty retailers and comic book stores. Major retail chains like Tower and Virgin Megastore are finding success with the sell-through-priced videos, too.

"It's a cult thing," says Marvin Gleicher, president of Manga Entertainment, which has released "Macross Plus," "Angel Cop" and other titles. "I doubt that anime will ever be a mass-appeal genre, but it will pick up different niches of the mass market through related lifestyles and interests. We target the skateboard and surfing consumer, but also the computer user. It predominantly appeals to the young male audience, but it is getting more diverse." ■

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LINE, LICENSING AND LOGOS ONE-HIT WONDERS GIVE WAY TO SERIES WITH STAYING POWER

BY CATHERINE APPLEFELD

If today's special-interest video companies hold one truth close to heart, it is the adage that there is strength in numbers. The presence of one-time titles is fast melting into a barrage of brand-name programming powered by long-standing lines, logos and licensing opportunities.

"More and more consumers are creating their own video libraries, and a good deal of them like the idea of having branded programs within their collections," says Craig Relyea, VP of marketing at MCA/Universal Home Video. "If they are satis-

fied with one or two titles in a line, they are more likely to go out and buy the rest of them."

The philosophy of acquiring branded

programming has become an integral piece of MCA/Universal, which distributes such lines as "Shelley Long's Bedtime Stories," the "Wee Sing" children's collec-

tion and its most recent branded series, "Tummy Tots." Other video companies, among them PolyGram Video, ABC Video, CBS/Fox Video, New Video Group,



Sony Wonder tells "Enchanted Tales."

Columbia TriStar Home Video, WarnerVision and Sony's two video labels, have built strategies based on recognizable programming as well.

At ABC Video, which carries the ESPN logo and a bevy of ABC network programming, branded entertainment has been the modus operandi from the start. "As the market has grown, it has been absolutely critical to have brand names. By that, I mean a label, a personality, a brand that has the consumer's recognition, the consumer's confidence," Jon Peisinger, president of ABC Video, says.

Consumer commitment is the end game with branded programming, which now spans all genres, from children's and documentary to fitness and sports. "In the fitness market, several years ago you could put something out and call it a total body workout, and because there weren't many of them out there you might have a chance," Melissa Berman, senior director of marketing, fitness, at WarnerVision, says. "But nowadays, if you just throw something out there, why would anyone even look at it without a recognizable name?"

Part of the payoff of evergreen, brand-name programming is the greater assurance of a place on the ever-thinning retail shelf.

"It is in the industry that retailers will tell you they don't believe in a product if you come out with only one or two titles," notes John Reina, VP of sales, sell-through, at Columbia TriStar Home Video, which distributes National Geographic's documentary and children's lines. "They look for consistency to build upon."

"We see how cluttered the market is nowadays, and clearly our ability to put our stake in the ground is going to be a function of the products we have," says John Ruskin, president and CEO of CBS/Fox Video, which has claim to BBC, National Basketball Assn. and National Hockey League videos. "We want to have a store within a store, a destination that builds continuity," he says. "We are creating crisper, clearer and more manageable PCV and POS materials that really marry together and extend the brand."

ABC also has taken a closer look at the video sleeves and has redesigned packaging of its ESPN videos so that the logo is more prominent. "The company also makes ample use of the new ABC children's programming logo—a variation of the traditional logo that features the network's moniker incorporated in a baseball cap—on all of its family fare. "We saw immediately the value of bringing that logo to video," Peisinger says. "It is seen in millions of homes every day."

Nevertheless, Peisinger warns that com-

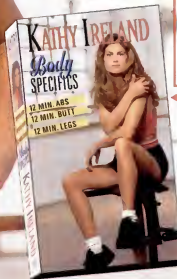
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panies must be careful not to become overzealous with a brand name. ABC Video thus far has used the ABC News logo, for example, with only a select handful of documentary product. "Part of the branding strategy is to be very selective in terms of what we put on that brand," Persinger says. "We don't want to confuse the consumer."

Although most special-interest labels generate brand-name programs from outside acquisitions, some have managed to build their own brands from scratch. WarnerVision's KidVision subsidiary has generated its own brand via the "Real Wheels" and "Real Animals" series, and 20th Century Fox Home Entertainment has made a mark with its 50-titles-strong "Studio Classics" line. Likewise, Sony Wonder, Sony's two-year-old family-entertainment line, which cut its teeth on brand-name programming from Nickelodeon, has cultivated the animated "Enchanted Tales" series.

"Everything we do, whether it is in-house or through acquisitions, is branded in some way," says Wendy Moss, senior VP of marketing at Sony Wonder. "Each brand has its own franchise look. We build franchises so that they become bigger than life to the consumers."

Most executives agree that, although the acquisition cost often is greater than that of developing product in-house, the long-term payoff is worth the price. "Building a product line in-house is far more volatile," Bill Sondheim, president of PolyGram Video, says. "It takes a far longer time before you start to see the benefits, and you have to be willing to swing and miss many times before you actually connect. Branded programming brings a quicker return on your investment."

For PolyGram, which has the NFL and Reebok brands as well as a growing youth chest of recognizable children's names, the solid foundation in brand-name programming was a matter of common sense. "Because of our affiliation with the audio labels, we have the ability to work closely with large mass merchants and sell-through-oriented chains," Sondheim says. "Our strength is in the ability to selling large quantities of product in rapid fashion, and more mainstream brands are the perfect fit for that."

Although the brand-name of singular video titles is decidedly waning, the one-offs are far from totally gone. "One-off titles have definitely diminished, but there is still the intrigue at many companies to associate with a star property that might be a one-time program," Sondheim says. "But so much of the marketing and sales effort goes into the initial set-up, it seems criminal not to be able to leverage it over a longer life of several titles." ■

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Calendar

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OCTOBER

Oct. 22-24, **European Dance Music Convention**, IJLH Hotel Caribbea, Amsterdam, 011-44-31-2154-2187.
Oct. 22-25, **South Conference On Interactive Marketing**, Cambelink Inn, Scottsdale, Ariz. 800-876-1144-8605.
Oct. 23-26, **Museum Of Television & Radio First Annual Awards Festival**, an eight-week series of seminars and broadcasts, Museum of Television & Radio, New York, 212-621-5709.
Oct. 24, **The Information Superhighway**, dinner and seminar presented by the California Copyright Commission, Sportsman's Lodge, Los Angeles, 818-848-6783.
Oct. 24-25, **Performance Rights And The Unfairness Bill: An Update**, presented by the National Music Publishers' Assn., Grand Hyatt Hotel, New York, 212-770-5330.
Oct. 24-25, **East Coast Video Show**, Trump Taj

Mahal, Atlantic City, N.J. 212-506-4000-4124.
Oct. 24-26, **REPLITECH Asia**, Singapore International Convention and Exposition Center, Singapore, 212-643-0620.
Oct. 25, **Pragmaticas Basicas De Los Derechos De Los Cancioneros** (Basic Questions About Songwriting: Rights), presented by the American Latin Music Office, and the Songwriters Guild of America, SGA Office, Los Angeles, 213-462-1108.
Oct. 25-28, **Philadelphia Music Conference**, Penn Tower Hotel, Philadelphia, 215-428-4109.
Oct. 26, **Fourth Annual Salute To Excellence Awards Dinner**, in recognition of Black Radio Month, honoring Radio One's Chalky Hughes, New York Sheraton Hotel & Towers, New York, 212-222-5400.
Oct. 26, **Dance Music: Who's The Real Star?**, seminar presented by the New York chapter of NARAS, ESSO, New York, 212-245-5440.
Oct. 27-29, **Songwriters Expo 18**, presented by the Los Angeles Songwriters Showcase and the Creativity in America '93 Expo, Universal City Hilton, Universal City, Calif., 212-787-7823.
Oct. 28, **Gospel Music—Yesterday, Today,**

And The Future, panel, workshops, and performances sponsored by the Chicago chapter of NARAS, Christ Apostolic Church, Chicago, 312-786-1121.

Oct. 28, **Computer Technology, Digital Music Production, And Media Interactivity**, workshops presented by Basement Records, Brooklyn, N.Y. Gus Hinkson, 718-485-7120.

Oct. 30-31, **Creating Interactive Entertainment**, The Second East Coast Developers Conference, presented by Alexander & Associates, Rhipa Royal Hotel, New York, 212-684-2333.

NOVEMBER

Nov. 1, **"Spirit Of Life"** Award Gala, honoring Alan J. Gubman of Gubman, Indusky, Schneider & Goldstein, presented by the Music and Entertainment Industry Chapter of the City of Hope, Century Plaza Hotel, Los Angeles, Scott Goldman, 213-626-6111 6540.

Nov. 8-10, **Billboard Music Video Conference**, Lower Santa Monica Beach Hotel, Los Angeles, 212-536-5002.



People Who Love "People." Lightyear Entertainment and the Disney Channel celebrate the release of "People," an animated musical celebrating diversity, at a gala at the United Nations in New York. "People" will air on the Disney Channel Tuesday (24) in honor of the U.N.'s 50th anniversary and will be released on home video Nov. 14. Pictured, from left, are Douglas Zwick, senior VP of original specialty and acquired programming, the Disney Channel; Arnold J. Holland, president, Lightyear Entertainment; Peabo Bryson and Lee Salonga, who perform the duet "How Wonderful We Are" in the program and on the soundtrack; Joshua Greene, producer of the project; and Bruce Rider, senior VP of programming, the Disney Channel.

LIFELINES

BIRTHS

Giri, D'Nidra Raquelle, to Jeff and Darlene Allen, Aug. 16 in Richmond, Va. Father is the buyer for Digite Inc., a CD retail chain.

Giri, Kales Michelle, to Terry and Virginia Power, Sept. 22 in Los Angeles. Father is executive producer of Power Films.

Boy Tristan, to Holly Knight and Michael Whitts Knight, Oct. 19 in Connecticut. Mother is a songwriter for artists including Tina Turner, Aaron Neville, Rod Stewart, Pat Benatar, and Heart.

Giri, Juliana Suzanne, to Steve and Carrie Marcanzone, Oct. 10 in Nashville. Father is a freelance

recording engineer.

Boy, Grayson Christopher, to Melissa Greene-Anderson and Pete Anderson, Sept. 19 in Philadelphia. Mother is VP of Collectables/Gotham Distributing in Ardmore, Pa. Father is senior VP of sales at Atlantic Records.

MARRIAGES

Lamona Brown, to Anthony Rahsane, Aug. 31 in Jekyll Island, Ga. Bride works in the contract administration department at Sony Music International. Groom is associate publisher of hip-hop trade magazine The Four One One.

Reid Whitelaw to Susan Turk, Sept. 2 in Palm Beach, Fla. Groom is

an independent record producer and president of Brookside Music Corp., an international music licensing company.

Alexis Aubrey to Ric Molina, Sept. 12 in Vancouver. Bride is marketing manager Label Independent Labels. Groom is a guitarist, singer, and composer.

Carol Boothby to Gerry Arnold, Sept. 30 in Sacramento, Calif. Bride is director of marketing for Preview Machine interactive music stations. Groom is merchandise manager for music at Best Buy.

Joie Simonelli to Ron A. Spaulding, Oct. 7 in North Olmsted, Ohio. Bride is former sales rep with Cema Distribution in Cleveland. Groom is national sales manager for Priority Records in Minneapolis.

DEATHS

Lee Newman, in her 80s (exact age unknown), of malignant melanoma, Aug. 4 in Amsterdam. Newman was a member of Amsterdam-based British techno-house duo Technoboy, which recorded for Roadrunner/dede Records.

Crash Morgan, in his 30s (exact age unknown), of cause yet to be determined, Oct. 6 in Waterloo, Iowa. Morgan was drummer for the Silverstone band Big Sugar. Prior to joining the band in August, he performed in a number of Toronto bands, most notably ska group the Arsenals. Big Sugar was at the beginning of a month-long U.S. tour in support of its debut album, "400 Pounds," when Morgan died; the tour will continue with guest drummer Tony Raballo of Bass In Base. Morgan is survived by his wife, Orsilia, and son, Justin.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th floor, New York, N.Y. 10036 within six weeks of the event.

Billboard Song Contest Seeks New Writing Talent

NEW YORK—The seventh annual Billboard Song Contest is under way and making progress in its yearly search for unknown songwriting talent.

The competition is open to people who have earned less than \$5,000 in annual income from songwriting in the last five years. Judging consists of a multistep screening process, whereby several advisory panels evaluate songs in the seven major categories of popular music: pop, rock, country, R&B/rap, Latin, jazz, and gospel/contemporary Christian.

After going through the advisory panel stage, a select number of songs is submitted to a blue-ribbon panel of writer/performers in each category. After a winner has been chosen from each genre, panel chairman Quincy Jones will select the \$50,000 grand-prize winner from among the seven first-place winners.

The grand-prize winner and the other first-place winners will receive a host of career-enhancing benefits, including a BMG Music Publishing contract, professional sound equipment, and Gibson accessory packs, guitars, and strings. The top 500 entrants will get BuBlocker sunglasses.

This year's panel of judges will include David Foster, the Moody Bells, Vince Gill, Dionne Warwick, Carole Bayer Sager, Michael W. Smith, Leo Lewis, the Barrio Brothers, David Benoit, Andrea Crouch, and others to be announced.

Says multi-Grammy-winning songwriter Foster, who has been a judge since the contest's inception, "The difference between a deserving amateur and successful professional is an open door where the talent can be heard, valued, and recognized. The Billboard Song

Contest leaves open the door of hope and opportunity for thousands. That's why I've been excited to be a part of it from day one."

To enter, contestants must submit their songs on audiotape (one song per tape), with typed or clearly written lyric sheets and a \$15 entry fee per song.

Entry forms are available through Gibson guitar dealers or by sending a self-addressed stamped envelope to P.O. Box 36346, Tulsa, Okla. 74168-0346. For more information, call 918-627-0351.

GOOD WORKS

HELPING KIDS AGAIN: Saxist Kirk Whalum will perform at his sixth annual concert Oct. 26 to benefit the Pasadena (Calif.) Boys and Girls Club at the Pasadena Civic Auditorium. He'll be joined by Bob James and his daughter, Hilary James; George Duke; James Ingram; and Teresa James. Tickets, priced at \$17.50, \$22.50, and \$35, are available at the auditorium. Contact: Lysteria Archiwilcox at 213-223-9542.

in MC, with music by Ray Anthony & His Orchestra. Cooking suffers from Alzheimer's Disease and resides in a facility in Sacramento, Calif. For ticket information, contact Dana Tomarneck at 810-392-3777.

MENTORING PROGRAM: NU Breed, an organization dedicated to assisting developing artists, will donate funds to implement a mentoring program with Dream Yard, an organization for disadvantaged youth that uses art as a tool to spark interest in education. Both groups will host a dinner followed by a grand showcase at Lincoln Center in New York April 16, 1996. Contact: Annika Cropper at 212-645-3800 or Susan Burkat at 212-739-8347.

MUSIC SCHOOL BENEFIT: The 101st anniversary of the Third Street Music School Settlement in New York will be celebrated at a luncheon Nov. 2 at the Plaza Hotel in New York. The Maravilla family of musicians will be honored: Ellis, Branford, Wynton,

Delfeyao, and Jason, along with pianist Van Cliburn. Co-chairing the event are Don Jenner of Columbia Records and Guster Hensler of BMG Classics. The settlement serves more than 1,000 students of all ages with instruction in music, dance, and art. An outreach program provides an additional 1,000 public-school students with music and arts training. Proceeds from the event will benefit the settlement's scholarship fund. Contact: 212-874-5457.

UJA-FEDERATION PETCHES: Lyrist Sheldon Harnick and Michael Price, executive director of the Goodspeed Opera House in Connecticut, are co-chairing a UJA-Federation of New York annual Theater Group dinner/dance Nov. 30 at the Hotel Pierre in New York. Harnick will receive a special tribute for his contributions to the American musical theater and to UJA-Federation; Price will receive the Lee Cugat Lifetime Achievement Award. UJA-Federation is said to be the largest local philanthropic organization in the world. For reservations or information, call 212-686-1126.

News & Previews



ALBUMS

EDITED BY PAUL VERNA

POP

★ HARBINGER
PRODUCER: Kevin Keller
Original Warner Bros. #4041
Featured in *Music To My Ears*, June 18, 1984. Original *Impassioned* album released by Warner Bros.

★ JO SATIRANI
PRODUCER: Glyn Johns
Relativity #85841, 1500
Gifted instrumentalist Joe Satirani joins veteran British producer Glyn Johns and a crack cast that includes Eric Clapton sideman Andy Fairweather-Low and session musicians Nathan East and Mann Katchik. Although Satirani—like most players of his caliber—has a tendency to slip into indulgent solos, he shows considerable restraint and soulfulness on such tunes as "Slow Down Blues" and playful vocal number "Look My Way." Down-to-earth sound and improvisational telepathy between the band members help to raise album above the level of most guitar-diol instrumental records.

★ SPLENDORA
IN THE GROSS
PRODUCER: Gene Hunter
RCA #9112

Debut album from this favorite New York-based quintet is a natural for the alternative airwaves, borne aloft by muscular guitars and the razor-sharp vocals of Wygie sisters Janet and Tricia. Cleverly augmenting the power trio lineup with violin and cello, Splendor is at its most splendid with the throbbing rock riffers "Be Strong Like," the tense, surging strains of "Polynana," the awkwardly catchy waltz harmonies of "Shirt On," the fuzz-tone fringe of "Sever," and



SPOTLIGHT

GREEN DAY
INSTRUMENTAL: Rob Cavallo and Green Day
Reprise #6646
California superstars follow their mega-platinum breakthrough album, "Dookie," with a similarly raucous collection of speed-up power pop with a punk edge. Little rascals ranging from alternative rock to hard rock to pop 40 again have plenty to work with, starting with lead single "Greek Stink Breath," a crossover smash on the Album Rock Tracks and Modern Rock Tracks charts. Other hitbound cuts include "No Fridge," "Panic Song," "Wastbound Sign," and "Tightwad Hill." Even at 33 minutes, "Innocence" is a worthy follow-up to one of the most resonating success stories of recent years.

the ineradicably infectious hooks of "Cover The River."

P HUX
DELUXE
PRODUCER: Peterman Huxley
RCA #92502

Former journalist and producer Furthorn Huxley reissues in P Hux with his first album in years, and it was well worth the wait. Huxley sings of everyday experiences with gripping



SPOTLIGHT

BRIAN WILSON/VAN DYKE PARKS
ORIGINAL: Brian Wilson and Van Dyke Parks
Warner Bros. #5427
An inspired union of Van Dyke Parks' invigorating songcraft and Brian Wilson's ingenious vocal arrangements, this music evokes a bygone pastoral world as captured by California's 1950-1960s Plain Air painters. The 12-track outburst of sound also enshrines the pop-rock ideals of the two composers, who surpass their Four Freshmen/Hollywood film-score influences with their own wide-screen California cred on such dandling cuts as "San Francisco," "Movies In Magic," and the top three-toned "Summer In Monterey." Make room beside "Song Cycle," "Pet Sounds," "Smile," and "Jungle" for a new American pop masterpiece.

momentum in a voice reminiscent of David Bowie and Eddie Vedder, not so much for its total character as for its powerful sincerity. His inventive and lyrical guitar work is bolstered by Rob Miller and Gordon Townsend, the former rhythm section from Tommy Corbett & the Young Rumples. The driving "It'll Be Alright" should be palatable to album rock radio, as should "Sarav," a thievery epistle to anti-commercialism. Contact: 406-334-7716.



SPOTLIGHT

DEBORAH COX
PRODUCER: Simon
A&M #18781
Newest diva from the house that gave the world Whitney Houston and Toni Braxton debuts with an album of infallible pop, R&B, and AC that could easily establish her as the next star in that vein. Sticking to a proven production approach (with such masters as Daryl Simmons, Dallas Austin, Keith Thomas, and Babyface working the boards), the young singer shines on such tracks as top hit "Sentimental," groovy pop tunes "Who Do U Love" (which comes with a bonus David Morales remix) and "Just Be Good To Me," and ballads "I'm Your Natural Woman" and "Never Gonna Break My Heart Again." Cox has big bones to fill, and she slips into them with confidence.

SPOTLIGHT

★ AZ
DE O'DIE
PRODUCER: Marcus
EMI #3281

Rapper known as "the visualist" forms rubbery lines in vivid rhymes about diamonds and double-digit hustling. His first gold single, "Sugarhill"—which features sugar-voiced soul singer m-jones—is a cushiony, Utopian dream

that's all about "how life's supposed to treat ya." Other plush tracks, including "Mo Money Mo Murder" (which features Nas), "Born Alone, Die Alone," and the title track are more junglelike. They talk about the struggle to make it and the dream means by which ghetto dwellers survive.

COUNTRY

★ MARK CHESTNUT
Wings
PRODUCER: Roy Brown
Decca #11651

If this isn't the running for album of the year, I'll eat Mark Chestnut's hat. He has yielded a gem that's a rarity this day: a solid honky-tonk album without any weaknesses. Strong songs from Jim Lauderdale, Mark Vickers, and Chestnut himself, among others, weave an almost seamless bar-room tableau of cheating, temptation, seduction, regret, and broken hearts. The loud cut says it all: "As The Honky-Tonk Turns." Wonderful stuff.

LATIN

★ GILBERTO SANTA ROSA
En Vivo Desde El Carnegie Hall
RCA #91122

Double-CD live set captures a way rimpio performance peppered with warm, witty moments and revered saleros's virtuosic vocal improvisations. Sound mix at times is shaky (the baritone sax is nearly inaudible), but good voice cannot be spoiled, particularly on Gilberto Santa Rosa's chorales "Sin Voluntad" and "Conciencia."

JAZZ

FREDDIE HUBBARD
MMTC
PRODUCER: Jay Aspin
NewMaster #8112

Freddie Hubbard celebrates the art of late jazz greats Terence Monk, Miles Davis, John Coltrane, and Cannonball Adderley with an album whose title is a shorthand for Monk, Miles, Trane, and Cannon. The eight tracks include one Hubbard-penned theme for each artist, plus one famous piece associated with each. With a band that includes saxophonists Vince Herring and Javon Jackson, trombonist Robert Eubanks, and pianist Stephen Scott, Hubbard's powerful, straight-ahead blowing drives such originals as the broad, barreling "One Of A Kind" and the elegantly funky "One For Cannon." Also includes Bob Feldman's arrangement of Miles' "All Blues," and an embellished chart for Coltrane's "Naima" by the Yellowjackets' Bob Mintzer.

(Continued on next page)

VITAL REISSUES

to the playful tilt of "The Pink Panther Theme," Mancini's music is infallibly joyful and infectious. Careful song selection, sparkling digital restoration, and an informative essay by Mancini biographer Gene Lees put the legacy into perspective. A fitting tribute to a melodic genius whose 20 Grammy and four Oscars only hint at the scope of his talent.

ELVIS PRESLEY
Walt A Mile In My Shoes—The Essential '70s Masters
COMPILATION PRODUCER: Ernest Mould Jorgensen & Roger Sarno
RCA #64579
The King's waning years admittedly pale in comparison to his '50s heyday: "Love Me Tender," "Suspicious Minds"—the last in a trilogy of RCA Elvis

boxes—is not musically or commercially as compelling as its predecessors. Nevertheless, it was assembled with the same care as the first two and represents a vast improvement over RCA's treatment of the Elvis catalog in decades past. If nothing more, the Elvis '70s box is a necessary shelf item for the completist, with some pretty good music to boot.

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WJXX (Q101) Chicago PD Bill Gamble, left, and John Gorman, operations manager of WJXX Cleveland, lead a discussion of modern rock's future during a Billboard/Airplay Monitor Radio Seminar panel. (Photo: Chuck Pulin)

Sparks Fly As Radio Rivals Square Off

This story was compiled by Chuck Taylor, with reporting by Eric Boehlert, Janine McDams, Sean Ross, and Phyllis Stark.

NEW YORK—The relentless search for harmony between radio stations and record labels in the face of cross-town and format rivalries dominated panels at the Billboard/Airplay Monitor Radio Seminar, held Oct. 12-14 at the Marriott Marquis Hotel here.

Discussions, at times heated, centered on mutual concerns, such as

serving R&B stations as opposed to crossover ones and complaints that labels no longer ensure easy access of superstar acts to country radio.

This year's Billboard/Airplay Monitor conference drew in excess of 750 people; more than 1,000 attended the closing-night awards show and dinner (see story, page 3).

One of the more contentious sessions addressed the coexistence of R&B and top 40/rhythmic crossover. Facilitators for the session were Bruce St. James, music director at top 40/rhythmic crossover KPWV Los

Angeles, and Harold Austin, PD of crossover R&B outlet KKBT.

While the rivals were cordial, a tense moment arose when former Repulse R&B rep April Washington complained that staffers at top 40/rhythmic crossover WPGC Washington, D.C., told her that if the station did not get a particular record first, it would refuse to see other reps or take any other records from the label. She called the situation "holding the record company hostage."

WPGC PD Jay Stevens replied, "If we supported an act first, an act exclusivity." Stevens cited a promo for rival R&B WKYS by Shai, an act WPGC broke nationally. "That hurt my feelings. I think we were owed something for that. If that's the holding the record company hostage, then so be it."

Crosstown rivalry also flared up at "Artist Wars: Radio's Divisive Issue," a panel featuring R&B, album rock, top 40 and country label executives.

One fiery moment came when KKBQ (98Q) Houston PD Dene Hallam complained that an artist dinner was called off when a rival PD announced the station would not come if 98Q attended.

"Labels shouldn't let themselves be extorted," Hallam said. "Don't deal with radio terrorists—they should be blackballed."

At the panel, "Adult Top 40: The Fall Auditorium Test That Shook The World," researcher Jon Coleman claimed that scores on AC core artists such as Michael Bolton, Amy Grant, and Whitney Houston had dropped dramatically in favor of songs by pop and modern rock acts. This led to a heated exchange with Columbia VP of AC promotion Jerry Lembo, who pointed to less-than-stellar sales of Bolton's current album and single, which he said had been "poisoned by consultants."

Lembo also took issue with the fact that many top 40/adult outlets have turned away not just from traditional AC artists, but from anything with an R&B flavor, citing PDs who had already told him that the forthcoming



During the Billboard/Airplay Monitor Radio Seminar, Bruce St. James of KPWV Los Angeles, left, and Harold Austin of crossover KKBQ (98Q) Houston, right, discuss the station's decision to turn away R&B Airplay Monitor managing editor Janine McDams that R&B and top 40/rhythmic crossover can co-exist. (Photo: Chuck Pulin)

Mariah Carey/Beyoncé Men duet would not fit their format.

Lembo sensed "a racial overtone" to such opposition. He also suggested that AC could burn modern rock-leaning acts the same way they had Bolton. Coleman noted that some focus group respondents were already tired of Hootie & the Blowfish.

WHAT DO WOMEN WANT?

On a different front, Larry Rosin, president of Edison Media Research, offered results of a study commissioned by Billboard and the Airplay Monitors on how women and men relate to and process music. One of the key findings was in the area of lyrical content.

"Overwhelmingly, women are more likely to listen to and remember lyrics than men," Rosin said. "Men hear the lyrics of a song. Women listen to the lyrics of a song."

For stations targeting women, Rosin recommended that PDs "evaluate the lyrics in a much more profound way—talk about the lyrics (on the air), have your jocks read them."

Rosin also noted that women enjoy song repetition more than men. "Men simply cannot tolerate repeated listening of songs as well as women can," he said. "For women, songs are a

(Continued on next page)

Execs Discuss Dizzying Station Sales

Seminar Message: 'Get Big Or Get Out'

NEW YORK—The fire sale of radio stations that is sweeping the industry will continue at least until 1997, and entrepreneurs will have a tough time breaking into the business. Those were among the points made by some of radio's most powerful group heads Oct. 12 during the opening session of the Billboard/Airplay Monitor Radio Seminar.

Surveying the current land rush by dominant radio groups acquiring stations in response to deregulation from Washington, D.C., were Dan Mason, president of Group W Radio; Scott Ginsburg, chairman/CEO of Evergreen Media; Herb McCord, president/CEO of Gramum Communications; and David Pearlman, co-CEO of American Radio Systems.

As broadcasters, said Pearlman, "We're at a crossroad. You either have to get big or get out." He suggested that programmers who own stand-alone stations in predominantly dispirited markets start thinking about exit strategies. Looking back at recent history, McCord said that with telephone companies, cable companies, and others receiving permission to reach more consumers from the FCC, it was simply a matter of time before radio's ownership rules were relaxed or lifted outright. Ginsburg added, "The writing was on the wall."

Referring to the current climate in which stations are bought and swapped at a dizzying pace, McCord said, "The go-go atmosphere is going to last for another couple of years." He added that "96 will be another home run," before sales multiples cool off by '97.

Mason noted that the 12 times cash flow multiple that Group W paid for WXXT/WSCR Chicago earlier this year, which raised so many eyebrows within the industry, "looks pretty good right now for a station in Chicago." (Several high-profile sales have recently topped the 16 times cash flow multiple.)

The bright side of radio's buying

spree, McCord said, is that, unlike the previous industry booms, today's emerging Golaths are first and foremost radio professionals, not newspaper publishers, television broadcasters, or bankers merely dabbling in the medium.

How far could today's consolidation extend? Pearson pointed out that six operators now control Boston radio, and that number could shrink to four or, in slightly smaller markets, even three.

The downside, panelists agreed, is that it's difficult (i.e., expensive) for broadcasters to make the entrepreneurial leap from management to ownership.

(Continued on next page)



Radio group heads gathered for the Billboard/Airplay Monitor Radio Seminar to examine life in a world of pending deregulation. Pictured, from left, are Dan Mason, president of Group W Radio; Scott Ginsburg, chairman/CEO of Evergreen Media; Herb McCord, president/CEO of Gramum Communications; and David Pearlman, co-CEO of American Radio Systems. (Photo: Chuck Pulin)

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INDUSTRY RIVALS

(Continued from preceding page)

story. They are like characters in a play and [women] like to revisit those characters over and over."

A separate session, "Female Programmers: What They Know About Your Audience That You Don't," allowed a response to Roisin. The panelists agreed there is "female intuition," particularly in regard to picking new music but also in regard to contests, special events, and even station logos.

"It just makes sense to have female input when programming for a predominantly female audience," said consultant Liz Junk.

"We act on a feeling many times that we can't substantiate with black-and-white figures, which is what men tend to see. We just know," added Radio One's Terry Avery.

WEJL Chicago PD Monica Starr noted that her experience as a mother helps. "Now we're known as the station with great games. As the mother of a 13-year-old, I know my listeners get bored if you don't keep them busy. This summer I kept my station busy."

COUNTRY CONUNDRUMS

Concerns about product quality and tempo dominated the country sessions. Consultant Moon Mullins complained in one panel that because radio has demanded so many uptempo songs, Nashville songwriters have begun producing "tempo records that have no depth."

"We're not generating enough passion for the music we play, because we're playing a lot of bubblegum," said consultant Jay Altrich.

"Radio needs to get into a mode where [we program] the better songs and not be concerned about the tempo," added Mullins, who noted that one of his clients, WLTX Chattanooga, Tenn., will play three or four down-tempo records in a row.

Nearly everyone who took part in the debate seemed to agree that there is still plenty of good product coming out of Nashville, but it's more difficult to spot because of the product glut. "There are just as many great songs out there," said consultant Joel Raab, but "they're harder to find, because there is too much weak stuff getting on the radio."

RCA Label Group chairman Joe



One Billboard/Airplay Monitor Radio Seminar session focused on female programmers. Pictured, from left, are Anne Gress, WJLJ Philadelphia; Terry Avery, Radio One; Liz Junk, Liz Janik Associates; Theda Sandiford; Michelle Santostudio; KMEL San Francisco; and Monica Starr, WEJL Miami. (Photo: Chuck Pullin)

Galante cautioned that "this format could top the top 40 if we go to the song side. Ever since I came back [to Nashville], all I hear about is the songs," when country radio is supposed to be an artist-driven format. "It seems to me that on the radio side we're picking the songs with no real thought about the artists behind them. That's not what this town was built on."

KKHQ's Hallam countered, "I'd rather have a hit song by a person who can't sing than a stiff song by an artist who can."

"At 'The Country Clinic' session, some concern was expressed that superstar artists are no longer as accessible to radio as they once were. The lack of superstars at the recent MJJ and Huntsman broadcasts during Country Music Assn. week was used as an example."

Farcy Galton, who manages Baker Myers and co-manages Travis Tritt, explained that events like the Country Music Assn. broadcasts sometimes make artists feel like they are being run through a mill. "The artists become part of a flood that hits the station, and there is nothing distinguishing about it," he said.

Consultant Keith Hill responded, "If Travis Tritt decides he doesn't have five million to half-a-million listeners in Houston, he's making a mistake."

Decca Records senior VP/CM Sheila Shipley defended the artists, noting that they must divide their time among an ever-growing number of media outlets. "But I don't think you'll find a single artist who doesn't think radio is the most important thing they do," she said.

R&B SEKS DEFINITIONS

Finding a workable definition for

the R&B adult format was a key topic at the "R&B Adult Choice" session. Co-facilitator Daisy Davis, music director of WDAS Philadelphia, noted, "We have a lot of commonalities—not a lot of rap and softer than the mainstream. But you have to find out what your market wants."

PDs agreed that rap can work on the adult format and that adult stations can break new music. The discussion became more heated when label reps complained that the R&B adult format has changed the landscape so much that in some markets, such as New York, there is no young-urban urban station where they can work records.

And while many adults have made the switch from R&B mainstream to attract advertisers, many are still finding it an uphill struggle. ("Smooth jazz stations" tend to get the dollars that should come to us in terms of time, though I do get some jazz buys," said co-facilitator Hector Hannibal of WHUR Washington, D.C.)

ROCK TALK

Camaraderie abounded at a session addressing modern rock's celebrity status. WKHQ Chicago PD Bill Gamble and OmniAmerica's John Gorman underscored the fact that modern rock is a hit format and that it is important to play lots of new music in this "sonnetic" format.

Panelists agreed that modern rock needs to rear its promotional talent, and music to compete against top 40 and mainstream stations.

At a panel addressing mainstream rock issues, there was a consensus that the format is as strong as it has been in years, but that cautious optimism is needed to compete with modern rockers. Facilitators Dave Richards, PD at WRXK Chicago, and Jim Owen, PD at KSHE St. Louis, Mo., suggested that stations can play on their heritage somewhat but need to update their sound.

EXES DISCUSS SALES

(Continued from preceding page)

ership. That traditional move, Ginsburg said, is getting "dimmer and dimmer." Pearlman doubted he could have made the move to ownership today as successfully as he did just five years ago.

Other telling industry observations included Mason's suggestion that, for the first time in close to a decade, younger-end demos are making a strong rebound among advertisers, which could signal a much-needed boost for top 40. Ginsburg stressed that in this day of consolidation, unique programming—"a point of difference"—and a strong morning show are becoming increasingly important.

ERIC BOEHLERT

Hot Adult Contemporary

Compiled from a national survey of radio stations by Broadcast Data Systems' Radio & Music Services. 57 adult contemporary stations are approximately midway 24 hours a day, 7 days a week. Songs listed by number of stations.

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WPLJ BIG WINNER AT AWARDS CEREMONY

(Continued from page 8)

gory, winning station of the year, program/operations director, music director, and local air personality honors. KLVJ, Los Angeles won for major-market PD and music director.

One new award category, consultant of the year, was added to this year's ballot. That prize went to Houston-based Guy Zapoleon's Zapoleon Media Strategies in both the top 40 and top 40 adult categories. New World Communications' Jeffrey Clifton won as R&B consultant of the year. Pollack Media Group's Jeff Pollack and Rusty Walker Consulting's Rusty Walker won in the rock and country categories, respectively.

Format-by-format, winners at the Billboard/Airplay Monitor Awards were as follows:

In the adult category, WPLJ took the aforementioned major-market station of the year, PD, music director, local air personality, and promotions director.

WMTX (Mix 96) Tampa, Fla., won three awards, including medium-market station of the year, PD and air personality for DM/morning man Mason Dougan. WMTX won the PD and air personality awards last year, too.

AC WMGS (Magic 93) Wilkes-Barre, Pa., won as small-market adult station and for music director Stan Phillips.

KTHH Fresno, Calif., PD Jon Zellner won his second consecutive PD of the year award in the small-market category. Brian Douglas of WKRR Cincinnati and Michael W. Perry & Larry Price of KSSK-AM-FM won for music director medium-market and local air personality small market, respectively.

COUNTRY HONORS

Among country stations, KKBK Houston won honors for major-market station of the year and for program/operations director for Dene Hallum.

Greg Cole, music director at WPOC Baltimore, was awarded music director of the year in the major-market category, while WPOC promotion director Sheila Silverstein picked up her second award in the promotion/marketing category.

The winner for small-market station of the year was KASE Austin, Texas, which also picked up the music director trophy for Steve Gary.

WSIX, as mentioned, cleaned up the medium-market category, garnering awards for station of the year, PD/operations director, music director, and local air personality.

WTVK Knoxville, Tenn., OM Les Aerie took home the trophy for small-market program/operations director of the year. WYVD Lynchburg, Va.'s Robyn Jaymes triumphed as small-market local air personality, and WKHX-FM Atlanta morning man Mo'ya prevailed in the major-category trophy for the third consecutive year.

R&B WINNERS

WRKS New York, whose R&B adult format galvanized the Big Apple this year, was a double winner, taking home the major-market station of the year award as well as the promotion director award for Wendt Caplan.

WGLI-FM Chicago's Elroy Smith major-market R&B PD honors. P.M. driver Doug Banks was named major-market local air talent of the year.

After eight years as a market and format leader, WJHM (102 Jamz) Orlando, Fla., finally became a double Billboard/Monitor award winner, nabbing medium-market trophies for PD Duff Lindsey and music director Cedric Hollywood.

Meanwhile, small-market PD and air-talent trophies went to Raleigh, N.C.'s Cy Young. The awards are for Young's work at WQOK, although he has since jumped ship to croonswon WQOK.

The medium- and small-market station of the year awards went to Gulf Coast R&B outlets WQUE (690) New Orleans and WMLB Mobile, Ala., topped those categories, respectively. As a result, Mobile becomes the only market in which rival R&B stations

won honors.

Elsewhere in the deep South, WDIA Memphis morning man Bobby O'Jay repeated as medium-market local air personality of the year.

Finally, music director honors went to Harold Austin at KKKI Los Angeles for major market, and Mad Hatter at WGOK Mobile, Ala., for small market.



ROCK LIVES

KROQ Los Angeles won the most rock trophies overall. The station picked up honors for top major-market station, PD Kevin Westheley, and promotions director Stacie Seifrit.

Awards also went to such mainstream outlets as KLLB-FM Austin, Texas (small-market station), WYTH Tampa, Fla. (medium-market music director), WPLR New Haven, Conn. (small-market music director), WAVF Charleston, S.C. (small-market air personality), and WFBQ (Q95) Indianapolis, which picked up a medium-market jock award for morning duo Bob & Tom.

The only other multiple rock winner was WMMS Cleveland, which won for station and PD of the year (John Gordon). Major-market rock music director honors went to WBCN Boston's Carter Alan, while the small-market program/operations director honor

went to Brad Hanson of WMAD Madison, Wis.

SPANISH STARS

Tina Compean of KQXX McAllen, Texas, won for program/operations director, music director, and local air personality in the Spanish small-market field. And KQXX was named small-market station of the year.

KLVE Los Angeles picked up major-market awards for PD Pio Ferro and music director Maria Elena Nava. Major- and medium-market Spanish station of the year honors were awarded to KLAS Los Angeles and WRMD Tampa, Fla., respectively. WRMD's Carlos Jose Peralta was cited as medium-market music director of the year.

WSKQ-FM (Mega 97.9) New York's Peco, a market fixture in the late '70s and early '80s on WKTU (Disco 92) New York, won the major-market Spanish-language air personality award, while Guillermo Prince of KLOK/KBG San Jose, Calif., walked away medium-market local air personality and PD/OD of the year.

TOP 40 WINNERS

As mentioned, WHITZ (Z100) was the year's big winner in the top 40 category, scoring awards as station of the year and for PD Steve Kingston and music director Andy Shane.

WPST Trenton, N.J., won small-market station of the year. WBHT (Hot 97) Wilkes-Barre, Pa.'s Kid Kelly picked up small-market PD and air personality awards. And WDCC (G160) Raleigh, N.C., won a modern-rock-leaning top 40, won the small-market music director of the year award.

Top 40/mainstream winners included WFZZ Tampa, Fla., which earned medium-market station of the year and air personality of the year awards (for non-syndicated personality Babba the Love Sponge); and medium-mar-

ket WNCI Columbus, Ohio, where PD Dave Robbins and music director Dan Brown were repeat winners.

KLIS Los Angeles picked up the promotions director award for Karen Tobin, and Rick Dees repeated as major-market air personality. Dees also took home an award for top 40 network/syndicated program of the year for his countdown show, "Rick Dees' Weekly Top 40."

Other network/syndicated program winners were Westwood One's "Casey's Countdown with Casey Kasem," in the adult category; ABC Radio Network's "American Country Countdown with Bob Kingley"; and, in the R&B category, "The Tom Joyner Morning Show" and "Rockline," distributed by Global Satellite Network. Finally, Infinity Broadcasting syndicated personality Howard Stern took the prize for nationally syndicated jock for the second consecutive year.

CHOOSING THE WINNERS

The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in six format categories. This year's nominees were chosen in the spring by readers of Billboard and the four Airplay Monitor publications, who cast written-in votes on a ballot. Final voting ballots were then placed in the July 8 issue of Airplay Monitor and the July 8 issue of Billboard; voting was open to all readers of the magazines.

The 1995 awards cover the period of May 1994-May 1995. The major-market category comprises stations in the top 20 Arbitron markets. The medium-market category includes markets 21 through 50. Remaining markets are in the small-market category.

A total of 88 awards were given to 441 nominees this year. The awards were presented by WYNY New York morning hosts Katherine Brown and David Temple, WFLJ morning hosts Shannon and Pettengill, WRKS morning man Ken "Spider" Webb, and Muller.

Assistance in preparing this story was provided by Sean Ross and Phyllis Starr.






RADIO STATION OF THE YEAR

CRITERIA: BEST OVERALL STAFF • BEST OVERALL ENTERTAINMENT PACKAGE • PROFESSIONALISM • STREET PRESENCE • COMMUNITY INVOLVEMENT • MARKET STATURE • RATINGS SUCCESS

	ADULT	COUNTRY	R&B	ROCK	SPANISH	TOP 40
SMALL	95.5 WPLJ WPLJ New York	93.0 KKBK KKBK Houston	98.7 WJHM WRKS New York	WORLD KROQ KROQ Los Angeles	KLAS KLAS Las Angeles	Z100 WHITZ New York
	MIX 96 WMTX Tampa, FL	08 W-S-LX WS-LX Nashville	Q93 WQUE New Orleans	wmms WMMS Cleveland	97.9 Jamp WRMD Tampa, FL	93-FM FLZ WFLZ Tampa, FL
	Magic 93 WVGS Wilkes-Barre, PA	KASE 101 KASE Austin, TX	The Beat of the Bay 93.1 FLX WBLX-FM Mobile, AL	KLBJ 97.9 KLBJ-FM Austin, TX	KQXX KQXX McAllen, TX	97.5 PSI WPST Trenton, NJ
MEDIUM						
MAJOR						

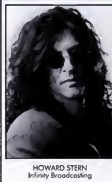
NETWORK/SYNDICATED PROGRAM OF THE YEAR

CRITERIA: CREATIVITY ... CONTENT ... PRODUCTION VALUES ... INFLUENCE ... RATINGS SUCCESS

ADULT	COUNTRY	R&B	ROCK	TOP 40
 <p>CASEY'S COUNTDOWN with Casey Kasem</p> <p>CASEY'S COUNTDOWN WITH CASEY KASEM Westwood One</p>	 <p>AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY</p> <p>AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks</p>	 <p>THE TOM JOYNER MORNING SHOW ABC Radio Networks</p>	 <p>ROCKLINE INTERACTIVE RADIO POWERED BY JAMM RECORDS</p> <p>ROCKLINE Global Satellite Network</p>	 <p>WEEKLY Top 40</p> <p>RICK DEES' WEEKLY TOP 40 ABC Radio Networks/CD Media</p>













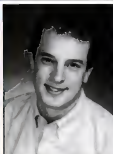





NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE ... CREATIVITY ... RATINGS SUCCESS ... AFFILIATES



RADIO PROGRAM DIRECTOR/OPERATIONS DIRECTOR OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... OVERALL STATION SOUND ... PEOPLE SKILLS ... TALENT DEVELOPMENT

	ADULT	COUNTRY	R&B	ROCK	SPANISH	TOP 40
MAJOR	 <p>SCOTT SHANNON WFLI New York</p>	 <p>DENE HALLAM KKBQ Houston</p>	 <p>ELROY SMITH WGCI-FM Chicago</p>	 <p>KEVIN WEATHERLY KROQ Los Angeles</p>	 <p>PIO FERRO KLVE Los Angeles</p>	 <p>STEVE KINGSTON WHTZ New York</p>
MEDIUM	 <p>MASON DIXON WMTX-FM Tampa, FL</p>	 <p>DOUG BAKER WQXR Nashville</p>	 <p>DUFF LINDSEY WQIM Orlando, FL</p>	 <p>JOHN GORMAN WQMS Cleveland</p>	 <p>GUILLERMO PRINCE KLOK/KBRQ San Jose, CA</p>	 <p>DAVE ROBBINS WNCI Columbus, OH</p>
SMALL	 <p>JON ZELLNER KTHV Fresno, CA</p>	 <p>LES ACREE WKX Knoxville, TN</p>	 <p>CY YOUNG WQOR Raleigh, NC</p>	 <p>BRAD HANSON WMAJ Madison, WI</p>	 <p>TINA COMPEAN KQXR McAllen, TX</p>	 <p>KID KELLY WBTV Scranton, PA</p>






RADIO MUSIC DIRECTOR OF THE YEAR

CRITERIA: ACCESSIBILITY ... MUSIC ACUMEN ... STREET AWARENESS ... RESEARCH ABILITY ... INTEGRITY ... PEOPLE SKILLS ... INFLUENCE WITHIN THE STATION

	ADULT	COUNTRY	R&B	ROCK	SPANISH	TOP 40
MAJOR	 MIKE PRESTON WFLJ New York	 GREG COLE WFOZ Baltimore	 HAROLD AUSTIN KXET Los Angeles	 CARTER ALAN WBCN Boston	 MARTA ELENA NAVA KLVE Los Angeles	 ANDY SHANE WHITZ New York
MEDIUM	 BRIAN DOUGLAS WKRC Cincinnati	 DOUG BAKER WSIX Nashville	 CEDRIC HOLLYWOOD WJHM Orlando, FL	 BRIAN MEDLIN WXTB Tampa, FL	 CARLOS JOSE PERALTA WQMD Tampa, FL	 DAN BOWEN WNCI Columbus, OH
SMALL	 STAN PHILLIPS WNGS Williams Barre, PA	 STEVE GARY KAGE Austin, TX	 MAE HATTER WQOK Mobile, AL	 PAM LANDRY WFLR New Haven, CT	 TINA COMPEAN KQOX Mankato, TX	 KANDY KLUTCH WQCC Raleigh, NC

RADIO PROMOTION/MARKETING DIRECTOR OF THE YEAR

CRITERIA: CREATIVITY ... MARKETING/POSITIONING ABILITY ... STREET AWARENESS ... INFLUENCE WITHIN THE STATION

	ADULT	COUNTRY	R&B	ROCK	TOP 40
	 HEIDI DAGNESE WFLJ New York	 SHEILA SILVERSTEIN WFOZ Baltimore	 WENDI CAPLAN WKKS New York	 STACEY SEIFRIT KROQ Los Angeles	 KAREN TOBIN KIS Los Angeles



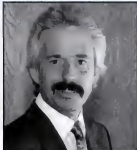


LOCAL RADIO AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE ... COMMUNITY INVOLVEMENT ... CREATIVITY ... RATINGS SUCCESS

	ADULT	COUNTRY	R&B	ROCK	SPANISH	TOP 40
MAJOR	 SCOTT SHANNON & TODD PETTINGILL WFLI New York	 MOBY WQOK-FM Atlanta	 DOUG BANKS WGCI-FM Chicago	 MANICOW MULLER WRCK Chicago	 PACO WSKQ-FM New York	 RICK DEIS KIS Los Angeles
MEDIUM	 MASON DIXON WMTX-FM Tampa, FL	 GERY HOUSE WSK Nashville	 BOBBY O'JAY WDIA Memphis	 BOB KEVORIAN & TOM GRISWOLD WFBQ Indianapolis	 GUILLERMO PRINCE KBRQ San Jose, CA	 BUBBA THE LOVE SPONGE WFLZ Tampa, FL
SMALL	 MICHAEL W. PERRY & LARRY PRICE KSSK-AM-FM Honolulu	 ROBYNN JAYMES WYVD Lynchburg, VA	 CY YOUNG WQOK Raleigh, NC	 DAVE ROSSI WAVT Charleston, SC	 TINA COMPEAN KQXX McAllen, TX	 PIO KELLY WBHT Scranton, PA

RADIO CONSULTANT OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... PEOPLE SKILLS

	ADULT	COUNTRY	R&B	ROCK	TOP 40
	 GUY ZAPOLEON Zapoleon Media Strategies	 RUSTY WALKER Rusty Walker Consulting	 JERRY CLIFTON New World Communications	 JEFF POLLACK Pollack Media Group	 GUY ZAPOLEON Zapoleon Media Strategies

Deep Blue Something takes honors for the most clever cinematic reference of the year, with its single "Breakfast At Tiffany's." No. 34 on the Modern Rock Tracks chart, but do leader singer Todd Pines a favor, don't ask him who Tiffany is.

The song itself was hatched at the University of North Texas. "I worked at the library when I was in college," says Pines. "I had 16 minutes before I had to go to work one day and there was an Audrey Hepburn movie on TV, 'Roman Holiday' and I'd been thinking about the name 'Breakfast At Tiffany's' for quite a while. It just sounded really romantic. So when I saw the movie I sat down, playing these really simple chords, thinking 'Breakfast At Tiffany's.' Pines recently got his master's in English and is set to begin his Ph.D., and doesn't see a conflict

between his highbrow studies and Deep Blue Something's pop approach. "I like pop music, in the sense of the Beatles being pop, the Rolling Stones trying to be the best pop band in the world. I'm really into that kind of pop. Although I do feel like I have a



"You tell people it's about a movie, and they're just amazed." — Deep Blue Something

responsibility towards Byron and Wordsworth and that kind of stuff, and I can draw on their styles somewhat, but you can't bludgeon somebody with lit-

erary dictionism. People don't want to hear it. And lots of times, I don't want to hear it either."

And if there's one thing that the band's hit has taught Pines: Don't overestimate the public. "You'd be amazed at the amount of people who come to the show that love the song—'That's my favorite song, who's Tiffany?' And I'm going, can't you read in the lyrics, 'I think I remember the film?' It's about a movie. 'What movie? Can you rent it?' I'm talking about hundreds of people: radio DJs, programmers, people at the show. You tell them it's about a movie, and they're just amazed. What amazes me was I thought the whole idea of the song was, 'Hey, I remember that movie.' I thought that's why people liked it so much, because they lived the movie." Maybe he should have gone with "Return Of The Jedi."



HITS IN TOKIO

Week of October 8, 1995

Billboard® FOR WEEK ENDING OCTOBER 28, 1995

Album Rock Tracks™

WEEK					WEEKS ON CHART	PEAK	THIS WEEK	LAST WEEK	TRACK TITLE ALBUM (TITLE OF ARTIST)	ARTIST	LABEL/COMMENTS	
NO. 1											3 NAMES OF NO. 1	AC/DC BACK IN BLACK
1	1	1	6						HARD AS A ROCK	AC/DC	1	
2	2	4	8						NAME	ALICE IN CHAINS	1	
3	3	2	12						COMEDOWN	SMASHING PUMPKINS	1	
4	6	9	3						PERRY MASON	TELEMANAGEMENT	1	
5	4	3	17						TOMORROW	OLIVER OSBORNE	1	
6	5	6	7						SIMPLE LESSONS	CANDLEBOX	1	
7	13	14	4						MY FRIENDS	RED HOT CHILI PEPPERS	1	
8	8	13	7						LUMP	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	1	
9	14	16	4						GECK STINK BREATH	GREEN DAY	1	
10	11	15	21						POSSUM KINGDOM	TOADIES	1	
11	NEW	1							YOUR LITTLE SECRET	MELISSA ETHERIDGE	1	
12	18	20	7						CUMBERSOME	SEVEN MARY THREE	1	
13	38	2							GRIND	ALICE IN CHAINS	1	
14	19	24	4						HAND IN MY POCKET	ALANIS MORISSETTE	1	
15	10	10	18						AND FOOLS SHINE ON	BROTHER CANE	1	
16	9	7	14						IN THE BLOOD	BETTER THAN EZRA	1	
17	15	11	12						TIL I HEAR IT FROM YOU	GIN BLOSSOMS	1	
18	35	2							BULLET WITH BUTTERFLY WINGS	SMASHING PUMPKINS	1	
19	12	8	11						SMASHING YOUNG MAN	COLLECTIVE SOUL	1	
20	17	14	13						YOU OUGHTA KNOW	ALANIS MORISSETTE	1	
21	21	31	4						I'LL STICK AROUND	FOO FIGHTERS	1	
22	20	21	5						SCUM	MEAT PUPPETS	1	
23	7	5	9						ROCK AND ROLL IS DEAD	LENNY KRAVITZ	1	
24	16	12	19						JUST LIKE ANYONE	SOUL ASYLUM	1	
25	23	30	5						HOOK	BLUES TRAVELER	1	
26	35	40	3						GOOD INTENTIONS	TOAD THE WE SPROCKET	1	
27	28	33	3						RAININ'	BLUES TRAVELER	1	
28	24	22	44						ALL OVER YOU	LIVE	1	
29	31	36	3						DROWNING	HOOBIE & THE BLOWFISH	1	
30	21	17	9						WARPED	RED HOT CHILI PEPPERS	1	
31	25	28	8						SOLITUDE	EDWIN MCMEAN	1	
32	30	27	21						ONLY WANNA BE WITH YOU	HOOBIE & THE BLOWFISH	1	
33	29	25	17						IMMORTALITY	PEARL JAM	1	
34	39	—	2						THE BREAK	URGE OVERALL	1	
35	26	29	25						RUN AROUND	BLUES TRAVELER	1	
36	34	35	26						LITTLE THINGS	BLUES TRAVELER	1	
37	27	23	15						ANTS MARCHING	DAVE MATTHEWS BAND	1	
38	NEW	1							DEJA VOOO	KENNY WAYNE SHEPHERD	1	
39	NEW	1							BREKMAKER	BROTHER CANE	1	
40	32	32	8						ELECTRIC HEAD PT. 2 (THE ECSTASY)	WHITE ZEPHYRUS	1	

Billboard® FOR WEEK ENDING OCTOBER 28, 1995

Modern Rock Tracks™

WEEK					TRACK TITLE		ARTIST	
1	2	3	4	5	ALBUM	WEEKS ON CHART	PEAK POSITION	ARTIST
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- Rock And Roll Is Dead / Lenny Kravitz
- Forever / Meshuggah
- Wounded / Red Hot Chili Peppers
- Scars / Scars on Skin
- Crazy Nights / Blur
- Country / Simply Red
- Renegade / Janet Jackson
- Do You Sleep? / Lisa Loeb & Nine Stories
- The Hearts Filthy Lesson / David Bowie
- Take Me Higher / Diana Ross
- Roll With It / Deena
- 3 A Family / Dave Dawson
- Countdown / P.M. Dawn
- Are You Ready? / Phish
- I Could Fall In Love / Selma
- You Learn / Alanis Morissette
- Annabelle / Aventura
- Naked / Naïd
- It's Be There For You / The Notendores
- Heaven / My Little Love
- Endorphinmachine / R
- Walk This World / Heather Nova
- Sunday's Secondary / Tavares
- Corona Into My Life / Gerry DeVries
- To Deserve You / Britta Marling
- Run And Tell It / Love And Secret Service
- You Are Not Alone / Michael Jackson
- Could It Be We Fall In Love / Haggard
- Mercy / Raggie Tavares
- Strength / Italia Frazzetta
- It's A Beautiful Day / Corrosion
- Love Love Love / Dreams Come True
- Let It Go / Myra Lee
- Jump To My Love / Incubus
- Funk In / Tech Kubane
- Lucky Eye / Papermoon
- Shoobadabadoo / Dreams
- On Baby / G-Unit
- Where's At The Point / Linda Lewis
- Don't No Body / Dana King
- Baby Come Back!
- Have Your Fun Now / Vices
- Peace On / Vices
- Boombastic / Shaggy
- Stargazers / Blur
- Jump To My Love / Incubus
- Where's At The Point / Linda Lewis
- Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Saturday 1 PM-5 PM on FM JAPAN 81.3 FM in TOKYO

LLBOARD OCTOBER 26, 1999

WBOS, WKLB Keep Heat On in Boston; M Street: 40% Stations Group-Owned

BOSTON'S **COUNTRY** radio war keeps growing more and more curious. With WKLB being sold to Evergreen Media (see **Newsline**, this page), croonstar rival WBOS VP/PM Peter Smith recently won the million-dollar contest he made in January which would pay cash to the caller if the station abandoned its format before the end of 1996. That offer now stands until the end of 1996.

Speaking at the Billboard/Airplay Monitor Radio Seminar Oct. 12-14 in New York, Evergreen chairman/CEO Scott Ginsberg said his plans for WKLB call for "maintaining our viability as a country radio station. If that doesn't work, we would look at some kind of AC [format]."

Meanwhile, lest stories like this make you feel that anyone has been bought by the major groups, the M Street Journal just released a report that says only 40% of all stations in America are group-owned. In the top 100 Arbitron markets, 53% of all stations are group-owned; 49% of stations in Arbitron markets not in the top 100 and 30% of stations in non-Arbitron markets. But a majority of stations are part of duopolies: 57%, or 2,741 stations, vs. 43% stand-alone.

The FCC has decided to delay implementation of its new Emergency Alert System—which is to replace the age-old Emergency Broadcast System, with the familiar long testing tone—until Jan. 1, 1997. The commission bowed to petitions from broadcasters for more time to install new equipment.

PROGRAMMING: MODERN Y100

Six months after it began billing itself as "Philly's modern rock," WPLY (Y100) Philadelphia officially made the format change. No other changes are involved.

KWXX Denver flips from AC to top 40, following a popular featuring a female voice named "Alice" requesting a Garth Brooks recording. Several seconds after that country track was immediately followed by a needle-scratching-the-record sound.

followed by Green Day. New assistant PD Steve Douglas from WDGO (G106) Raleigh, N.C., will handle afternoons at KWXX. Music director Paul Donovan will move from afternoons to middays, replacing Valerie Knight, who's headed to KRQQ Tucson, Ariz., to replace Tim Richards as MD/middays. Richards is



by Chuck Taylor
with reporting by Eric Boehler
and Douglas Reice

the new APD/MD at top 40/adult WBXX (Mix 98.5) Boston.

Top 40/rhythmic WHHH (Hoosier 96.3) Indianapolis flips its dooplity partner WGR from oldies to satellite R&B adult, effectively flanking R&B rival WTLC-FM. WHHH APD/MD Carl Frey is overseeing the new format.

Harv Allen is the new PD at WZGC Atlanta, replacing Dennis Winslow. Allen arrives from Demers Consultants. KMP5 Seattle PD Tom Thoms has relinquished those duties to become MD. He will keep his afternoon shift. Picking up those stripes is Becky Brenner, general program manager for KMP5 and local sister station KZOK. Former MD Daryl Webster remains P/T while he looks for a new opportunity.

Chris Ebbott will serve as PD of *Sundance* three Phoenix stations, KZON, KYOT, KOY, and KISO. He previously was VP/programming at Entertainment Radio, Chicago. Ebbott's previous boss Logan, who recently exited.

Ric "Rocco" Bennett has been ele-

vated to PD at WENZ (the Earl) Cleveland, replacing Phil Manning. Bennett has been in morning drive at the End for the last year.

WLKX (K92) Rancho, Va., PD Chris Tucker is leaving for PD Richie Cunningham at KTCW-FM.

INTER-AM Tulsa, Okla., which flipped from gospel to R&B last week following the format change of KTCW-FM from R&B to country, has gone back to gospel due to listener complaints. GM Tony Barrow is out. D.C. Skry remains PD of the AM.

Diana Laird has been named PD for the Adult Rock & Roll 24-hour satellite format from Westwood One. She comes from KJFX Fresno, Calif.

PEOPLE: CROOK & CHASE

Several months ago, the team of Lorraine Crook and Charlie Chase announced plans to sever ties with the Nashville Network and "The Nashville Record Review" countdown. Now, the pair has signed with the Jones Satellite Networks for a new four-hour countdown, tentatively titled "The Crook & Chase Country Countdown." Plans call for a January kickoff. The show, which will be open to all stations, regardless of whether they are affiliated with Jones, will be the syndicator's first venture into long-form programming.

KITS (146) San Francisco midday job Roland West adds MD stripes. He replaces Steve Masters, now at KMGs Wyo Cool Music.

KPRB Kansas City, Mo., hires morning man Sunny Andre from WWIN-FM (Magic 95.9) Baltimore to replace B.J. Barry, who exits. Midday job Chris King, meanwhile, received a proclamation from KCM's mayor recognizing the job's 26-year history at the station.

KIXY San Angelo, Texas, joins Robin Hastings for middays, replacing Anne Steele from WZNY Augusta, Ga.

WSTR (Star 94) Atlanta hires WBZZ (894) Pittsburgh p.m. driver Downtown Billy Brown for the vacant night job. Brown is no stranger to the Olympics city, having worked at the late, great WAFW (Power 90).

Evening job L.G. Dupree adds MD duties at WHKW Louisville, Ky.

Production director at WKXX-FM (103.5) Florence, S.C., replacing Deana Desnick.

After auditioning for a week, Joe Steele from WZNY Augusta, Ga., gets the nod for nights at WGTZ (258) Dayton, Ohio.

New top 40 WSSX (96.5K) Charleston, S.C., inks Phish Phelps from WDBB (107.9) Wymore, Ind., for mornings. PT Mitch Zito is the new night job. Aeron town, former AC WJQJ returns to the air as *hot AC* WNST (Star 106) under a duopoly with classic rock WYBB. T.K. O'Grady, PD of WYBB, will oversee WNST. Alan Sneed contends.

WBSS (Boss 97) Atlantic City, N.J., picks a radio personality Christina Joyce to MD.

WBHT (Hot 97) Wilkes-Barre, Pa., PD Kid Kelly moves from afternoons to mornings, replacing Mark Anthony, who's heading to Ocean City. Moving from middays to afternoons, WKAC (KC101) New Haven, Conn., night job Mark McCarthy joins for middays.

Burke Allen Wakes Up 'Sleepy' WAEV Savannah

U.S. just two years ago, WAEV (Mix 97.3) Savannah, Ga., was by operating manager PD/morning man Burke Allen's description, a relatively sleepy, sleepy, sleepy AC station. Then, consultant Jeff Johnson of Alan Burns & Associates refocused it to *hot AC*, and last year, Allen was hired from the OM position at top 40 WWSR Charleston, W.Va., to help WAEV crank it up yet another notch.

Allen deliberately played it safe during his first six months at WAEV, until he became comfortable with the market. Now, Mix 97.3 has segued to top 40/adult to fill the niche created when legendary croonstar top 40 WZAT (1202) flipped to rock several years ago. And in the spring Arbitron, WAEV was up a 5.4-7.12-13 point. "In effect," Allen says, "we are the market's top 40 station."

WAEV targets women 18-49, superseding women 20-59.

Allen says the change is a result of the same musical changes that other top 40/adult PDs have noticed lately. "This is the biggest, musical shift I've seen since the British invasion," Allen says. "I had initial misgivings about leaving a traditional top 40 in Charleston and going to AC radio. But in truth, adult top 40 today is not that much different from top 40 as was a year ago."

"The format is now more song-driven than artist-driven. The tempo and intensity have changed, and adult females are now more receptive to that hipper, more current-based sound. Traditional AC artists are no longer automatics based on name alone."

"I do have one hand tied behind my back, because we don't have SoundScan in this market," Allen says. WAEV calls its stores a week and incorporates requests, since Allen doesn't have access to call-out information. (He does, however, have access to call-out from other markets.)

Here's a 7 p.m. hour at WAEV: Madonna, "Into the Groove"; The Dave Matthews Band, "Ants Marching"; Rod Stewart, "The Motown Song"; Taylor Dayne, "Tell It To My Heart"; Kiki Dee, "Kiss From A Rose"; Hootie & the Blowfish, "Only Wanna Be With You"; Kenny Loggins, "Footloose"; All-4-One, "I Swear"; Mariah Carey, "Fantasy"; Alanis Morissette, "Black 'n' Blue"; The Rembrandts, "I'll Be There For You"; R.E.M., "Losing My Religion"; and Gregory Abbott, "Shake You Down."

WAEV tries to dominate the '80s image in Savannah. It also puts a fresh spin on traditional week-end nights. The recent "Close But No Yachtin'" weekend featured songs that were in the '80s. Then there was the all-remake "Why Can't They Leave A Good Thing Alone?" weekend.

Allen finds those a change of pace from the usual album-giveaway weekends.

Allen is also OM/PM of sister R&B adult WJXH (Love 101.1), which pulls down 8.8-12-plus. The two are rounded out by 1,000-watt gospel AM WSOX, which features 14-year market legend E. Larry McDuffie in mornings. WSOX actually has the highest numbers of the three, with a 9.8-12-plus. "It's tough to buy women in this market..."

Low has most of the young-end black women, WSOX has most of the upper-end black women, and Mix has the majority of (white) women.

"My toughest task is making Mix a contender while doing mornings," Allen says. He's joined by co-host Lyn Michaels, who doubles as WAEV's promotion director. WAEV's meteorologist Brad Huffins, and producer Shawn Sawyer, the show's designated "Dancer Boy."

"The one distinct advantage we have here is [being] very local," says Allen, who hopes the hometown angle sets WAEV apart from stations such as morning force as "John Boy & Billy," "Ron & Ron," and "Tom Joyner, who's heard on Love 101.1."

Savannah, says Allen, "has a wonderful lifestyle. It's close to the beach [and] has a low cost of living." That's why WAEV has been able to attract major-market talent. Assistant PD Rick Hunter, who's worked at WJAX, Jacksonville, Fla., handles middays, and p.m. driver/music director Brad Kelly did mornings at WEDJ Charlotte, N.C. Night guy/production director Bill West comes from WJAX by Hilton Head Island, S.C. Gary Lang does overnights and is "the unsung hero of the station," Allen says.

WAEV's latest promotion is "Pick The Mix At Work." It involves stopovers by the morning show at local offices to check readers and give away cash. If workers are displaying their Mix table tents, the station will double the money. The table tents were sent to hundreds of offices with letters asking listeners to fax the Mix if they wanted the station to visit. Since then, Allen says, "we've been changing the fax paper about every two hours."

Over the former railings-industry, magnate Tom Birch and former WFIL Philadelphia PD Ray Quinn, WAEV has a "very uncorporate atmosphere," Allen says. "I had lunch with Tom Birch and he was like, 'I wish you were always. GM Dan Gerby sets the station, gives me ideas, and gets out of the way; to let me do the job he hired me for. This is the best move I could have made. I'm living in paradise in a winning situation.'"

KEVIN CARTER

newsline...

STEVE OSHIN has been upped to VP/PM at KBIG Los Angeles, filling the role left by Karl Johnson Winston, who recently moved to oversee Bonneville Broadcasting's stations in Seattle. Oshin previously was VP of sales at KRGV.

GENE LOMBARDI exits as GM at WYXX (K106) Providence, R.I., after Crawford, CEO of parent station WENW Boston, will handle Lombardi's duties.

DICK STEIN has been named Park Lane Group's VP of Northern California, as well as GM of KPFL/KPML/KALB, Chico, Calif. He will also oversee the company's KQMS/KSHA Redding, Calif. He was previously VP/PM of WIBW Belleville, Ill.

JIM MURPHY, PD of Jones Satellite Networks' U.S. country format, adds senior operations manager stripes, replacing Phil Barry, who remains VP/programming and operations.

DAVID HAYMORE has been named CEO of Cadena Radio Centro, a subsidiary of Los Angeles-based Hefelt Broadcasting. Haymore was managing director of ABC Radio International.

STATION SATES: WKLB Boston, from Fairbanks Communications to Evergreen Media Corp., for \$54 million. WNNK/WCTY Harrisburg, Pa., and WFLM Pensacola, Fla., from Jumb Broadcasting to Peterson Broadcasting. WKXP Palm Springs, Calif., from K Group to RBC Broadcasting, for \$1.55 million.

Music Video

PROGRAMMING

\$400 Video Sells MTV On Rentals Low-Budget Clip Gets '120 Minutes' Play

■ BY BRETT ATWOOD

LOS ANGELES—For about the price of a catered meal at a production shoot, Maverick/Reprise act the Rentals have delivered a low-budget music video that is capturing the eyes and ears of programmers.

The black-and-white video for "Friends Of P," which has already received airplay on MTV's "120 Minutes," is one of the most bare bones videos to ever find its way onto television. In the video, the disinterested members of the rock sextet appear comically stiff and aloof as they perform against a simple white backdrop. The entire budget for the no-frills video is estimated at about \$400, according to the band's Matt Sharp.

The low budget isn't the only typical aspect of the Rentals. With a fictional biography that reads like something out of a James Bond novel, the Rentals are poised to be the Spinal Tap of the modern rock world.

According to the band's bio, the members of the Rentals are the sons and daughters of American embassy employees in Prague. The band, which supposedly was founded in 1978, performed key synthesized anthems at that time. Unfortunately, the Eastern Bloc act was forced to go underground after guitarist Rod Corvum was imprisoned for alleged espionage activities. After 12 years in prison, Corvum was released. Maverick mogul Madonna supposedly directed the reunited act in Prague while attending its first concert in 15 years.

The video for "Friends Of P" was deliberately shot as if it were a pioneer clip from the earliest days of music video. The aloof nature of the performance in the clip is in the same visual mode as Kraftwerk and other Eastern Bloc music acts of that era.

Of course, the Rentals aren't really from Prague at all. Many viewers will immediately recognize Sharp in the video as the bassist in Weezer. Sharp describes the video, which he directed with his longtime friend Jason Rusco, as "cold and removed."

"It's certainly not the most hi-tech video ever made," says Sharp. "We shot it with [Cervantes'] camera, which

I think was an old World War II camera. We didn't even have a synch motor for the shoot. At the end of the production, we found out that it had all been shot at the wrong speed."

Sharp says that he initially thought all the footage from the shoot was unusable.

"I was bummed out because I



THE RENTALS

thought that we had wasted the \$400," says Sharp.

"When we made this video, we were very much removed from the record industry. We were not signed

to any label. We didn't have any professional editing equipment. When we tried to edit it, the music would always be two or three seconds out of sync."

"The weird thing is that I don't know anything about making videos. We just sort of made this for fun. It wasn't meant to sell records. We didn't think anyone would ever actually see it. It flippd me out that MTV is even playing it."

Despite his casual approach to the Rentals, Sharp insists that the band is more than just a side project.

"It's very fulfilling to be able to completely do your own thing with no influence from the record company," says Sharp. "That's what the Rentals are about."

However, Sharp says that his involvement in the second music venture doesn't mean he has left Weezer. "Basically, it's on hiatus," says Sharp of the band, which copied several MTV Video Music Awards this year. "We are getting along better than ever. We're all enjoying our break from the band."

PRODUCTION NOTES

LOS ANGELES

David Nelson directed the new video for L.V.'s "Throw Your Hands In The Air," while Neil Shapiro directed photography. Nelson is also the eye behind Coolio's "Too Hot 4 U."

Craig Henry shot Mike Thugs-N-Harmony's "East 1999" clip for Ruthless Records. Martin Copp directed photography, while Gary Rapp produced.

Love Jones' "The Thing" was directed by Liz Friedlander for DNA.

Director Okuwah shot Anointed's "It's In God's Hands Now." The clip was produced by Terry Power and Gary Rapp, while Bernard Aurox directed photography. Okuwah also directed Boyz Of Paradise's clip "The Run Around." Louise Barlow produced, while Agust Jaksobson directed photography.

NEW YORK

Guy Guilliet recently wrapped the video for Collective Soul's "The World I Know." Russ Swanson was director of photography, while Marc Smierling produced. Guilliet also directed Mike Geronimo's "Da Natural" clip for TVT Records. Neil Shapiro was director of photography, while Todd Factor produced. Finn Guilliet is the eye behind Donnel Jones' "In Da Hood" for LaFace Records. Tim Ives directed photography, while Alyson Barri produced.

Jeffrey W. Byrd directed the new clip for Blahazy Blahazy's "Danger." He also directed Al Green's "Your Heart's In Good Hands." Dave Daniels was the director of photography for both jobs.

OTHER CITIES

Power Film director Craig Henry recently completed two clips for Buju Banton in Montego Bay and Ocho Rios, Jamaica. "Untold Stories" and "I Wanna Be Loved" were shot by director of photography Malik Sayeed and produced by Brain Aides.

Dee Trattman is the eye behind the Badie's "Fear Falling" video. Greg Everaerd produced for E Squared, while Kim Haum directed photography on the Harrisburg, Pa., shoot.

Fear Productions recently blew out two clips with director Chris Robinson at the helm. Romeo/Pimp recording act Foe's "Are You The Bomb" and Errol Blackwood's "The Dream Goes On" were produced by Glenn Batte, while Chuck Regner directed photography.

Pucho recently wrapped production on Rustie Rots' "Ecstasy" in the band's hometown of Pittsburgh. Marc Smierling produced.

November Awards Abound: Billboard Vid, MTV Europe

BILLBOARD AWARDS: Final nominees for this year's Billboard Music Video Awards will be announced in the next issue. "Baywatch" star/Critique recording artist David Hasselhoff will host the event, which will be held Nov. 10 at the Santa Monica Beach Beach Hotel in Santa Monica, Calif.

For more information on the awards program and the 1995 Billboard Music Video Conference held Nov. 8-10, contact: Maureen Ryan at 212-536-5002.

MTV EUROPE NOMINEES: Bon Jovi leads the pack of nominees for the 1995 MTV Europe Music Awards, which will be held at Le Zenith in Paris on Nov. 23.

The veteran rock act is nominated for three awards, including best live act, best rock act, and best group.

Other multiple-award nominees include Michael Jackson, R.E.M., Green Day, and Offspring, who are up for two awards apiece at the event, which will be hosted by fashion designer Jean-Paul Gaultier.

MTV Europe will broadcast the program live to 37 European territories, while MTV Latino will beam the program live to its U.S. and Latin American audiences. MTV will air the show in the U.S. at 9 p.m. on Nov. 23.

Live performers who have already been announced for the show include Bon Jovi, the Cranberries, East 17, and McSolaar. The nominees are determined by a panel of 700 key figures in the European music industry, including record label heads, music marketers, agents, promoters, and members of the press. The final winner in each category will be determined by viewers, via phone or fax.

Spots inviting viewers to participate in the voting process will air on the music channel until Nov. 12.

Here is a complete list of nominees for the 1995 MTV Europe Music Awards:

Best male: Dr. Dre (Priority/Interscope), Michael Jackson (A&M), Seal+man John (RCA), Lenny Kravitz (Virgin America), and Neil Young (Reprise).

Best female: Björk (One Little Indian), Sheryl Crow (A&M), PJ Harvey (Island), Janet Jackson (Virgin), and Madonna (Maverick).

Best live act: Bon Jovi (Mercury), The Prodigy (XL Records), R.E.M. (Warner Bros.), the Rolling Stones (Virgin), and Take That (RCA).

Breakthrough artist: Dog Eat Dog (Roadrunner), H-Blockx (Sing Sing), Alanis Morissette (Maverick/Reprise), Portishead (Go! Best), and Weezer (Geffen).

Best rock act: Bon Jovi (Mercury), Green Day (Reprise), Oasis (Creation), Offspring (Epitaph), and Therapy? (A&M).

Best dance act: East 17 (London), Ini Kamoze (Sony), La Bouche (Hansa), Mobo (Sony), and Sin With Sebastian (Sing Sing).

Best group: Blur (Food/Parlophone), Bon Jovi (Mercury), Green Day (Reprise), R.E.M. (Warner Bros.), and U2 (Island/Atlantic).

Best song: the Cranberries, "Zombie" (Island); Michael Jackson, "Scream" (A&M); "Love Alone" (Epic); Offspring, "Self Esteem" (Epitaph); Seal, "Kiss From a Rose" (ZTT); TLC, "Waterfalls" (LaFace/Arista).



by Brett Atwood

RETURN OF THE MACK: Max Julien, star of the '70s "blaxploitation" film "The Mack," is back. The actor reprises his role as "Goltie," the self-proclaimed "meanest mack that ever lived," in the rap clip for THA.D.R.'s "Gotta Get Paid."

Tracking down the actor for the video was no easy task, according to the clip's director and producer, Darryl Williams.

"It was a little bit of work," says Williams. "We found him through Annette Chase, who co-starred with him in 'The Mack.'"

The video, for better or for worse, stays true to the spirit of the original film. Pimps, pushers, and prostitutes abound, so don't expect to see this on the Disney channel. However, the Playboy channel's "Hot Rocks" is already on it.

REEL NEWS: Squeak Pictures has signed choreographer Frank Gatson for directorial duties. Gatson is well-known for his choreography on such clips as Michael Jackson's "Remember the Time" and En Vogue's "Free Your Mind" ... 1171 Production Group has hired director Peter Kovacs.

MONSTER MOVIES: The rock video show "Monster Rock" has just kicked off 12 new affiliates, including WTMV-TV Pittsburgh, KCTV-TV Kansas City, KRAY-TV Raleigh, N.C., and KDM-TV San Diego, Calif.

The eye is open on the Internet. Send new items and feedback to brett212@ix.netcom.com.



Texas Twist: Rock legend Chubby Checker is adding a country twist to his classic "The Twist" on the net of his latest video shoot. Pictured on the "Texas Twist" shoot left, are the executive producer and dance instructor Barry K. Brown, Checker, director Jim Rit, and producer Bob Cummings. The clip debuted recently on TNN's "Wildhorse Saloon."

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His self-titled U.S. album
was released earlier this
year on Critique Records.



David Hasselhoff

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1995 Billboard Music Video
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SEGER CREATES A 'MYSTERY' FOR CAPITOL

(Continued from page 1)

anything yet. We're just doing it with drum machines. We're getting pretty good at it."

Seeger, who is booked by ICM, says he'll make the decision in mid-November whether to tour:

Capitol
"It's just a matter of making sure that my voice will be good enough; that I can do it as well as I always could. I say, 'Some of my high notes I'm having trouble with.' I'm taking 3% of everything I'm singing, maybe 2% or even 1%, but nevertheless, if I feel I can't do it well for the audience, I won't do it."

In addition to testing his vocals for the road, Seeger has been flexing his production muscles in the studio. "It's A Mystery" is the first album he has produced by himself in his 30-year career.

"What [co-producer/manager] Punch Andrews brought to the bullgame was sort of an Everyman ear, and he tended to push off the rough edges and more eccentric stuff that I do," says Seeger. "So I felt like it was time to show my full range—whatever that is. I thought we were ready to take the step with me, because it's a little rougher and a little rawer, but it's really the way we've been live." "It's A Mystery" will come out worldwide Oct. 24, except for in the U.K., where it will be released in January. Outside the U.S., Seeger is distributed through EMI International. He is published by Warner Bros. Music.

The only cover on the album is Seeger's remake of Tom Waits' "16 Shells From A34-6." The two met one in Los Angeles, the other in New York. "I was in a Hawaiian shirt, and I was talking on a car phone. I probably looked like a tourist to him, or he probably thought I was with the CIA," says Seeger.

Waits heaped into Seeger's car, "and I just had to ask him about so many songs, because I just love his stuff. We got along great. Then, after about 20 minutes or so, I said, 'I actually have to go to this place. Can I drop you anywhere?' He said, 'Just take me right back to the same spot and drop me off so I can continue my walk.'"

Without being overbearing, kind of, "I was like, 'I'm not going to write any of the new songs' [lyrics are modeling commentaries on today's world]. I really hate being cynical, and I dislike cynicism in other people, but, damn, you know you do it," says Seeger. "The verdict and things like that," he asks.

That whispering presence is evident on the first single, rocker "Look And Learn." Seeger sings the lyrics himself for loving sight of what really matters.

"Look And Learn," which went to No. 48, picked up 28 stations its first week. "We have an uphill battle with radio," says Lou Mann, Capitol's senior VP/CM. "The new AOR format won't accept it, but the old AOR will. We'll have a staple. The battle will be on."

STING IS STUNG BY ACCOUNTANT

(Continued from page 10)

a personal tax battle and another \$1 million to meet another urgent bill. On each occasion, Moore was facing bankruptcy.

Sting told the court that such a request would have caused alarm among his friends. "I'm a generous man—but not that generous."

Sting first learned that Moore was stealing millions of pounds of his money in 1991, when he learned that Moore had fled to London home in September 1992. The letter, written by a worker in Moore's office and an employee of an associated insurance company, left

new hippie, younger AOR." The single also went to top 40, AC, and triple-A.

"It's good," says David Hamilton, PD at album rock station KQRS Minneapolis. "Bob still matters in this market and, particularly, to our station. He's done very well here in the past."

Paul Petersen, music director at Phoenix album rock outlet KDKR, likes Seeger's performance, but is lukewarm about the song. "It sounds like he felt he needed to write another. This song is about a 50-year-old guy who's a millionaire, rebelling against his own base."

Given the expanse of Seeger's fan base, Capitol is advertising the album on radio, TV, and in print.

Paul Talk and sports radio to get the word out to older devotees. As it did with Seeger's double-album 1994 greatest-hits collection, Capitol is tying in promotions with General Motors, which uses Seeger's music in its Chevy truck ads. The 10 million GM

BMG'S DI BLASIO GOES GLOBAL ON 'LATINO'

(Continued from page 13)

package."

"Latino" spans an attractive blend of Latino overtones, a pair of Anglo pop hits, "Bridge Over Troubled Water" and "Here We Are" written by Estefania de la Mora, and two unknown entries, one of which was written by Di Blasio.

Ramone says he wanted to replace the lesser-known artists of Di Blasio's previous recordings with a leaner, less pretentious production.

"Di Blasio has his own unique spot in music, and we wanted to be able to try to take an intimate approach that would reveal his piano personality, without the posturing."

Di Blasio says he is enamored of the romantic-leaning "Latino," citing the album's musical variety and "more acoustic" approach.

López's radio thrust started Oct. 18, when BMG picked up the first single, "Eva," to Latino and Anglo radio stations. "And for the Anglo market," says López, "we are using independent promoters who will target adult contemporary, jazz, and NAC stations."

At Latino AC market, several PDs are eagerly anticipating the new single, particularly in Miami, where Di Blasio is based. Tom Campion, PD at WAMR-FM Miami, says, "He has a great sound that fits our station, because we play anything that has to do with love-related Latin music, and Di Blasio certainly is in that wave."

Although "Latino" is being released in November with an initial shipment of 100,000 copies, Di Blasio expects efforts to reach his album will not begin until January.

"We want to tie the launch of this record near Valentine's Day, when we will go all out to promote and market

the singer 'white-faced and shaking.' Sting's first reaction was to believe that the media had had it all wrong, but the jury was told that the loss of the 6 million pounds had not been too difficult earlier because it made such a small difference to his net worth."

The court was told of Sting's 108 bank accounts worldwide, his two homes in England and those in New Mexico and California, Cole and the had revenues comparable to those of a multimillionaire. "His tax liability in the last 15 years has totalled 20 million pounds (\$30 million),



Mastercard holders will get an insert promoting the album in upcoming monthly statements. Additionally, GM employees will receive a scratch card entitling them to a discount on the album.

Nowhere is the release more anticipated than in Seeger's hometown of Detroit.

[all] says López.

By that time, says Carlos Suárez, Latin music buyer at Spec's, "Latino" should already be a hit.

"Di Blasio has been a good seller for us in the past, with Latino and Anglo customers," says Suárez. "He is ready to make that crossover jump. He's got to stop to perhaps get into the same league as an instrumentalist, like Yanni."

In January and February, Rogers & Cowan is expected to introduce Di Blasio to Anglo buyers via print media and talk-show appearances. The album will be bolstered at retail with co-op advertising, endcaps, and listening booths.

In March, Di Blasio is scheduled to

Capitol, Carter, and Seeger three party at the Royal Oak (Mich.) Music Theater Oct. 18 for local radio, retail, and press.

For Roy Burkhardt, buyer for the Troy, Mich.-based Harmony House chain, the success of Seeger's greatest-hits package proved that rock's roll never expires. "Seeger's greatest hits rejuvenated his career and showed that he still has a strong fan base," says Burkhardt. "The new album will do well. It's good American rock and roll."

Knowing the strength of the greatest-hits collection, Capitol plans to market the new album with the best-selling of its retail. "What we're doing is positioning the albums next to each other," says Mann. "Most of the advertising focus will be on the new album, but we bought the position next to it in the record stores for the greatest hits."

Andrews has made no secret of the

embark on his U.S. tour. And like his album, Di Blasio's show will reveal a different musical personality.

"I must have an artistic stage show that is more vibrant, yet not excessive," says Di Blasio. "I will be the charismatic performer, who beguiled a cheering National Assn. of Recording Merchandisers audience last year, hushes to add, 'I'm not going to mix with my ability to communicate with the audience. If I stopped talking, my career would be over.'"

Born Raúl Di Blasio in the southern Argentine town of Zapallá, the Argentine pianist studied classical music for most of his early career. Moving to Chile in 1978, Di Blasio cut two albums before relocating to Miami in 1987.

BMG SAYS 'HOLA' TO LATIN ARTISTS

(Continued from page 16)

Benitez says it is too early to unveil signing plans. However, he says that HOLA will be looking for young, unknown, U.S.-based artists who cater to the 15- to 34-year-old, second- or third-generation Hispanic set who are starting to assimilate into the American culture.

Benitez says he will be staffed with R&B, marketing, sales, and promotion and regional promotion people, concentrating on Puerto Rico's San Juan, Miami, Los Angeles, and New York, where the Bronx-born Benitez is based. In addition to those cities, HOLA will have regional reps in San Antonio, Texas, and Chicago, Benitez says.

Benitez says that his decision to create the first known bilingual music company was based on artistic and commercial considerations.

"Creativity. I always wanted to be a reggae music label, but there was never a department at a record company that specialized in marketing these artists," Benitez says, adding that the Hispanic population is the fastest-growing ethnic group in the U.S.

Benitez relishes the "total autonomy" that the PolyGram arrangement gives him. "It allows me to work with the kinds of artists I feel there's a need for, and at the same time be able to use Island's and PolyGram's marketing, manufacturing, and distribution capabilities," he says.

Benitez has appointed former EMI executive Ken Baumstein as executive VP/GM of HOLA.

Baumstein says, "I don't think there's a label out there, major or independent, that's devoting itself to be a home for artists of Latin descent—artists who

are going to be performing mainstream pop and R&B music. We want people to associate HOLA with Latin music, much in the way Windham Hill is associated with new age or Motown was associated with soul in the '60s."

From a marketing standpoint, Baumstein says that he plans to forge alliances with high-profile retailers and goods companies that are trying to tap into the growing Latino consumer base.

Every week, I read stories about how Procter & Gamble or Coca-Cola are trying to reach out to that specific, young, contemporary Latino market," says Baumstein. "People magazine is starting to do that from a Spanish perspective. In the Hispanic market, the People issue that had Selena on the cov-

fact that "It's A Mystery" fulfills the artist's contract with Capitol, going so far to include that information in a press release. Aside from a brief stint with Warner Bros. in the early '70s, Seeger has been on Capitol since 1967.

"I don't know if I see leaving Capitol," says Seeger. "We had such a great history with them. Of course, it's interesting to consider yourself a free agent."

As far as the press release goes, Seeger says, "I don't see a new life; I see my manager's way of saying, 'You better work hard on this one if you want us back.'"

Seeger is signing Capitol Records with old Bob Seger & Company. "We're doing everything we can to show him that this is where he should be until he finishes his career."

Assistance in preparing this story was provided by Terri Hurak.

In the past four years, Di Blasio has recorded four albums for BMG, including "Piano De América 2," which became a top 10 mainstream on The Billboard Latin 50 despite receiving only sparse radio and MTV exposure.

In the next several months, Di Blasio will perform shows in Latin America, where "Latino" is scheduled to be released Nov. 7 or Nov. 20.

The international plans for "Latino" are being finalized, says López, adding that the record will be released in Europe and Japan in February. López is not sure whether Di Blasio will tour Europe or Asia, but he says that the artist "has a firm offer to play Hong Kong, so we may begin there."

er was their biggest seller in a long time."

A producer, remixer, and composer who got his start as a DJ in such rock Manhattan clubs as Xenon and Studio 54, Benitez has worked with many of the top names in the music business, including Bob Dylan, Bruce Springsteen, Phil Spector, Jackson Browne, McCartney, David Bowie, Paul Simon, and Julio Iglesias.

Recently, he has ventured into film and TV scoring and music supervision, with credits on titles ranging from "Mi Vida Loca" to "Species" to "The Ricki Lake Show."

Benitez & Benitez's venture with Wasserman Perella and PolyGram were not dissolved.

HBO VIDEO SHIFTS FOCUS TO SELL-THROUGH

(Continued from page 35)

Buy Fights library to \$9.95, coinciding with the rental release of HBO's

"Tyson" movie. "The new price has been a powerful spur to sales," says McGee. "We're very, very happy with the results."

He wants to apply a similar strategy to HBO Video's 500-title catalog, which includes recent Savoy movies, Samuel L. Jackson's "Boyz n the Triz," and the Benny Hill comedy series from Thames Television in the U.K. McGee says that prices of \$13-\$15 for features, already standard in the trade, are under consideration, as are cross-promotional partnerships.

HBO Video recently hired Cynthia Rhoads, former senior VP of agency

Kimberson and Bond, as marketing VP, replacing Peter Liggett. Part of her job is to develop those relationships. "We're in active discussion right now on a couple of things," McGee says. "We're looking at a new life; I see McGee, especially with the arrival of digital videodisc. 'That will be a big spur to sales.'"

Time Warner, which partnered with Toshiba in creating a DVD standard, has been actively promoting the new format, due to be introduced late next year.

Hot 100 Airplay

Compiled from a national sample of airplay stations by Broadcast Data Systems' Radio Track service. 232 stations are electronically monitored 24 hours a day. 7 days a week. Songs ranked by gross impressions, determined by cross-referenced exact times of airplay with station listener data. This data is used in the Hot 100 Singles chart.

WEEKS ON CHART	WEEKS ON HOT 100	TITLE (ARTIST NAME/DISTRIBUTING LABEL)	THIS WEEK RANK	LAST WEEK	WEEKS ON CHART	WEEKS ON HOT 100	TITLE (ARTIST NAME/DISTRIBUTING LABEL)	THIS WEEK RANK	LAST WEEK
1	1	FANTASY DISNEY (Walt Disney Music Co.)	38	38	29	44	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	38	38
2	1	RICKS FROM A ROSE JAY-Z (Roc-A-Fella)	39	44	30	45	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	39	44
3	1	ONLY WANNA BE WITH YOU K-Ci & Jodeci (Jive)	40	45	31	46	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	40	45
4	1	AS I LEAP MEOW DOWN RUNAROUND (Jive)	41	46	32	47	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	41	46
5	1	CARNIVAL SANTITAS (Mercury)	42	47	33	48	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	42	47
6	1	GANGSTA'S PARADISE COCA COLA (Coca-Cola)	43	48	34	49	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	43	48
7	1	ROLL TO THE LEFT BETTER HOMES (Jive)	44	49	35	50	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	44	49
8	1	RUN AROUND BETTER HOMES (Jive)	45	50	36	51	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	45	50
9	1	THE LIE I HEAR IT FROM JAY-Z (Roc-A-Fella)	46	51	37	52	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	46	51
10	1	YOU ARE NOT ALONE ERIC CLAPTON (Geffen)	47	52	38	53	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	47	52
11	1	YOU ARE NOT ALONE ERIC CLAPTON (Geffen)	48	53	39	54	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	48	53
12	1	WATERFALLS KAYE DOLLA (Atlantic)	49	54	40	55	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	49	54
13	1	BACK FOR GOOD KAYE DOLLA (Atlantic)	50	55	41	56	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	50	55
14	1	COLLECTOR'S DECEMBER 30 (Atlantic)	51	56	42	57	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	51	56
15	1	YOU OUGHTA KNOW KAYE DOLLA (Atlantic)	52	57	43	58	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	52	57
16	1	HAND IN MY POCKET KAYE DOLLA (Atlantic)	53	58	44	59	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	53	58
17	1	TELL ME KAYE DOLLA (Atlantic)	54	59	45	60	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	54	59
18	1	I COULD FALL IN LOVE LIL' KIM (Jive)	55	60	46	61	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	55	60
19	1	SLIMP KAYE DOLLA (Atlantic)	56	61	47	62	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	56	61
20	1	AS I LEAP MEOW DOWN RUNAROUND (Jive)	57	62	48	63	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	57	62
21	1	BROKEBACK KAYE DOLLA (Atlantic)	58	63	49	64	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	58	63
22	1	WATERFALLS KAYE DOLLA (Atlantic)	59	64	50	65	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	59	64
23	1	DISGON KAYE DOLLA (Atlantic)	60	65	51	66	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	60	65
24	1	COME DOWN KAYE DOLLA (Atlantic)	61	66	52	67	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	61	66
25	1	LET ME BE THE ONE KAYE DOLLA (Atlantic)	62	67	53	68	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	62	67
26	1	BLESS YOUR BIRTHDAY KAYE DOLLA (Atlantic)	63	68	54	69	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	63	68
27	1	ONE SWEET DAY KAYE DOLLA (Atlantic)	64	69	55	70	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	64	69
28	1	WATERFALLS KAYE DOLLA (Atlantic)	65	70	56	71	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	65	70
29	1	MY FRIENDS KAYE DOLLA (Atlantic)	66	71	57	72	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	66	71
30	1	A GIRL LIKE YOU KAYE DOLLA (Atlantic)	67	72	58	73	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	67	72
31	1	SOMEONE KAYE DOLLA (Atlantic)	68	73	59	74	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	68	73
32	1	BULLET WITH BUTTERFLY WINGS KAYE DOLLA (Atlantic)	69	74	60	75	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	69	74
33	1	WATERFALLS KAYE DOLLA (Atlantic)	70	75	61	76	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	70	75
34	1	WATERFALLS KAYE DOLLA (Atlantic)	71	76	62	77	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	71	76
35	1	WATERFALLS KAYE DOLLA (Atlantic)	72	77	63	78	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	72	77
36	1	WATERFALLS KAYE DOLLA (Atlantic)	73	78	64	79	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	73	78
37	1	WATERFALLS KAYE DOLLA (Atlantic)	74	79	65	80	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	74	79
38	1	WATERFALLS KAYE DOLLA (Atlantic)	75	80	66	81	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	75	80
39	1	WATERFALLS KAYE DOLLA (Atlantic)	76	81	67	82	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	76	81
40	1	WATERFALLS KAYE DOLLA (Atlantic)	77	82	68	83	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	77	82
41	1	WATERFALLS KAYE DOLLA (Atlantic)	78	83	69	84	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	78	83
42	1	WATERFALLS KAYE DOLLA (Atlantic)	79	84	70	85	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	79	84
43	1	WATERFALLS KAYE DOLLA (Atlantic)	80	85	71	86	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	80	85
44	1	WATERFALLS KAYE DOLLA (Atlantic)	81	86	72	87	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	81	86
45	1	WATERFALLS KAYE DOLLA (Atlantic)	82	87	73	88	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	82	87
46	1	WATERFALLS KAYE DOLLA (Atlantic)	83	88	74	89	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	83	88
47	1	WATERFALLS KAYE DOLLA (Atlantic)	84	89	75	90	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	84	89
48	1	WATERFALLS KAYE DOLLA (Atlantic)	85	90	76	91	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	85	90
49	1	WATERFALLS KAYE DOLLA (Atlantic)	86	91	77	92	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	86	91
50	1	WATERFALLS KAYE DOLLA (Atlantic)	87	92	78	93	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	87	92
51	1	WATERFALLS KAYE DOLLA (Atlantic)	88	93	79	94	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	88	93
52	1	WATERFALLS KAYE DOLLA (Atlantic)	89	94	80	95	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	89	94
53	1	WATERFALLS KAYE DOLLA (Atlantic)	90	95	81	96	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	90	95
54	1	WATERFALLS KAYE DOLLA (Atlantic)	91	96	82	97	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	91	96
55	1	WATERFALLS KAYE DOLLA (Atlantic)	92	97	83	98	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	92	97
56	1	WATERFALLS KAYE DOLLA (Atlantic)	93	98	84	99	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	93	98
57	1	WATERFALLS KAYE DOLLA (Atlantic)	94	99	85	100	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	94	99
58	1	WATERFALLS KAYE DOLLA (Atlantic)	95	100	86	101	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	95	100
59	1	WATERFALLS KAYE DOLLA (Atlantic)	96	101	87	102	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	96	101
60	1	WATERFALLS KAYE DOLLA (Atlantic)	97	102	88	103	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	97	102
61	1	WATERFALLS KAYE DOLLA (Atlantic)	98	103	89	104	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	98	103
62	1	WATERFALLS KAYE DOLLA (Atlantic)	99	104	90	105	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	99	104
63	1	WATERFALLS KAYE DOLLA (Atlantic)	100	105	91	106	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	100	105
64	1	WATERFALLS KAYE DOLLA (Atlantic)	101	106	92	107	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	101	106
65	1	WATERFALLS KAYE DOLLA (Atlantic)	102	107	93	108	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	102	107
66	1	WATERFALLS KAYE DOLLA (Atlantic)	103	108	94	109	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	103	108
67	1	WATERFALLS KAYE DOLLA (Atlantic)	104	109	95	110	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	104	109
68	1	WATERFALLS KAYE DOLLA (Atlantic)	105	110	96	111	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	105	110
69	1	WATERFALLS KAYE DOLLA (Atlantic)	106	111	97	112	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	106	111
70	1	WATERFALLS KAYE DOLLA (Atlantic)	107	112	98	113	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	107	112
71	1	WATERFALLS KAYE DOLLA (Atlantic)	108	113	99	114	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	108	113
72	1	WATERFALLS KAYE DOLLA (Atlantic)	109	114	100	115	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	109	114
73	1	WATERFALLS KAYE DOLLA (Atlantic)	110	115	101	116	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	110	115
74	1	WATERFALLS KAYE DOLLA (Atlantic)	111	116	102	117	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	111	116
75	1	WATERFALLS KAYE DOLLA (Atlantic)	112	117	103	118	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	112	117
76	1	WATERFALLS KAYE DOLLA (Atlantic)	113	118	104	119	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	113	118
77	1	WATERFALLS KAYE DOLLA (Atlantic)	114	119	105	120	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	114	119
78	1	WATERFALLS KAYE DOLLA (Atlantic)	115	120	106	121	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	115	120
79	1	WATERFALLS KAYE DOLLA (Atlantic)	116	121	107	122	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	116	121
80	1	WATERFALLS KAYE DOLLA (Atlantic)	117	122	108	123	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	117	122
81	1	WATERFALLS KAYE DOLLA (Atlantic)	118	123	109	124	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	118	123
82	1	WATERFALLS KAYE DOLLA (Atlantic)	119	124	110	125	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	119	124
83	1	WATERFALLS KAYE DOLLA (Atlantic)	120	125	111	126	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	120	125
84	1	WATERFALLS KAYE DOLLA (Atlantic)	121	126	112	127	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	121	126
85	1	WATERFALLS KAYE DOLLA (Atlantic)	122	127	113	128	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	122	127
86	1	WATERFALLS KAYE DOLLA (Atlantic)	123	128	114	129	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	123	128
87	1	WATERFALLS KAYE DOLLA (Atlantic)	124	129	115	130	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	124	129
88	1	WATERFALLS KAYE DOLLA (Atlantic)	125	130	116	131	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	125	130
89	1	WATERFALLS KAYE DOLLA (Atlantic)	126	131	117	132	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	126	131
90	1	WATERFALLS KAYE DOLLA (Atlantic)	127	132	118	133	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	127	132
91	1	WATERFALLS KAYE DOLLA (Atlantic)	128	133	119	134	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	128	133
92	1	WATERFALLS KAYE DOLLA (Atlantic)	129	134	120	135	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	129	134
93	1	WATERFALLS KAYE DOLLA (Atlantic)	130	135	121	136	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	130	135
94	1	WATERFALLS KAYE DOLLA (Atlantic)	131	136	122	137	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	131	136
95	1	WATERFALLS KAYE DOLLA (Atlantic)	132	137	123	138	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	132	137
96	1	WATERFALLS KAYE DOLLA (Atlantic)	133	138	124	139	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	133	138
97	1	WATERFALLS KAYE DOLLA (Atlantic)	134	139	125	140	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	134	139
98	1	WATERFALLS KAYE DOLLA (Atlantic)	135	140	126	141	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	135	140
99	1	WATERFALLS KAYE DOLLA (Atlantic)	136	141	127	142	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	136	141
100	1	WATERFALLS KAYE DOLLA (Atlantic)	137	142	128	143	EVERY TIME I FEEL THE NEED TO BREAK DOWN (THE NOTORIOUS B.I.G.)	137	142

Records with the greatest airplay gain. © 1995 Billboard Publications.

HOT 100 RECURRENT AIRPLAY

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HOT 100 SINGLES SPOTLIGHT

by Jerry McKenna

TOP OF THE CHART: The top five holds steady this week with **Mariah Carey's** "Fantasy" leading the way for the fifth consecutive week. It remains far ahead of the competition in overall chart points. "Fantasy" loses its bullet, however, because of a decrease in single sales. This sales decline will continue in the weeks ahead, since the commercial shelf of "Fantasy" has been cut and will soon disappear from retail shelves. The only bullet single within the top five is "Runaway" by Janet Jackson (A&M), which holds at No. 3. It is the biggest sales gainer and second-biggest overall point gainer on the chart. "Runaway" could mount a challenge to the top in several weeks if it continues to show airplay and sales growth.

NEXT UP: Although the top five holds steady, there is quite a bit of movement in the bottom half of the top 10. Moving 8-6 in its 22nd week on the chart is "As I Lay Me Down" by **Sophie B. Hawkins** (Columbia). It is the biggest airplay gainer on the chart and could easily land the top five next week. The second-biggest airplay gainer, moving 10-7, is "Tell Me" by **Grease** (Topic). It too could land within the top five next week, considering its growth in airplay and No. 4 ranking on the Hot 100 Singles Sales Chart. Entering the top 10 for the first time are "Back For Good" by **Take That** (Arista), at No. 9, and "Carnival" by **Natalie Merchant** (Elektra/EEG), at No. 10. Both singles continue to show growth potential as they make their way up the chart.

THE GREATEST GAINER AWARDS: The winner of both the Greatest Gainer/Airplay and Sales awards, jumping 35-21, is "I'd Lie For You (And That's The Truth)" by **Meat Loaf** (MCA). It zooms 39-15 on the sales chart and 37-40 on the Hot 100 Airplay chart. "Lie" is the top 10 at seven monitored stations, including No. 9 at WSTW (Philadelphia). The runner-up for the sales award, moving 51-32, is the double-sided hit "Before You Walk Out Of My Life"/"Like This And Like That" by **Monica** (Rowdy/Arista). The A-side, "Before," is receiving most of the Hot 100 monitored airplay and is breaking out of Houston, where it is No. 6 at KEXX (the Box). The runner-up for the play award, moving 48-30, is "Anything" by **ST (MJJ/50 Music)**. It is top 10 at five monitored stations, including No. 3 at KXTZ Las Vegas and KSFM (FM102) Sacramento, Calif.

THE HOTSHOT DEBUT: At No. 38, is "Dreaming Of You" by the late **Latin superstar Selma** (EMI Latin/EMI). It is her first Hot 100 single. "Dreaming" debuts at No. 51 on the sales chart and is top five at seven monitored stations, including No. 3 at K105 (Kiss) Los Angeles. Selma's previous single, "I Could Fall In," at No. 36, was a KEXX (the Box) hit. It was never commercially available as a single and is therefore ineligible to chart on the Hot 100. Debuting at No. 43 is Scotsman **Edwyn Collins** with his first Hot 100 entry, "A Girl Like You" (Bar/Nones/A&M). This popular modern rock track is No. 1 at five monitored stations, including **WMMS Cleveland**. Three other acts make their first appearances this week. At No. 66 is Wu-Tang Clan member **Genius/GZA** with his solo release "Liquid Swords" (Geffen). At No. 85 is R&B artist **Monifah** with "I Miss You (Come Back Home)" (Uptown/MCA), and at No. 91 is Florida-based group **Backstreet Boys** with "We've Got It Go'n' On" (Trans-Sonic/Jive).

MINIATURE DIGITAL VIDEO, MUSIC PLAYER

(Continued from page 10)

There is just one problem: The prototype version provides only four minutes of playback.

Although the present megabit memory-storage level (40 megabytes) restricts playback time, NEC is sure that Silicon View will come into its own when gigabit-class memories reach the market. "The company said in a prepared statement.

Not surprisingly, NEC has no plans to market the prototype, although it says it is working to put Silicon View in stores as soon as possible.

"It's going to be a couple of years before we get this thing off the ground," says NEC spokesman Mark O'Connell. "It's something we feel sure is going to be added to a product by the turn of the century."

Silicon View includes jacks that allow it to be connected to headphones, conventional speakers, or televisions. "There is a big future for this type of thing, but I think they're too early, to be honest," says Barry Dargan, electronics industry analyst at SBC Warburg International. "The technology's just not out there yet. [Digital videodiscs are] going to have 650-700 megabytes per disc."

While some industry observers see Silicon Audio as a potential threat to software retailers, since it would allow consumers to directly download movies and music, others question NEC's strategy.

"The technology is going to leapfrog [Silicon Audio]," says one industry source here. "Real-time delivery

down a phone line or whatever, which is already happening here in the karaoke industry, is a portent of the future that any other advances in 'packaged' media are not going to have the sort of worldwide impact that CDs had."

Fearce stresses, however, that even if downloading music from central terminals becomes the main way for consumers to access audiovisual material, there will be a need for a portable playback medium such as Silicon View. It would be relatively simple, he adds, to hook a Silicon View unit to a personal computer, using a cable or other interfaces, so that music could be stored back through the PC or data from the unit could be used in a multimedia application.

C+C MUSIC FACTORY TAKES NEW STEP

(Continued from page 10)

mostly on building awareness of the vocal lineup, as well as affirming Cliviles' status as a solo producer and songwriter.

"It's important to remember that C+C Music Factory is a production entity that has always changed its line-up in one form or another," says Glen Lajesse, senior VP of artist development at MCA. "I don't believe the new faces will be a huge jolt to anyone. Overall, C+C is managed by Barbara Warren-Pace."

Viewers of the Box and BET are already getting an eyeful of the new C+C Music Factory via a videotape for "All Ways Be Around," which was directed by Cliviles.

"Actually, we're going to be aggressive

again going after television for this project," Lajesse adds, including a booking on "The Tonight Show" later this month, as well as several pending talk-show interviews with Cliviles.

Also on the act's promotional agenda is a series of club gigs during the holiday season, with a full tour and four under consideration for the first quarter of 1996. The group is without a booking agent, and the club dates are being booked by Barbara MCA. C+C is managed by Barbara Warren-Pace.

C+C Music Factory comes to MCA after a four-year alliance with Columbia Records. Its 1991 debut album, "Gonna Make You Sweat," has sold 6.5 million units worldwide, according to Columbia. The act enjoyed a string of international radio and club hits that includes

"Gonna Make You Sweat (Everybody Dance Now)," a chart-topper, Grammy-nominated dance anthem that triggered countless copycat acts. C+C retains its publishing with EMI/Virgin.

C+C's last record, "Anything Goes," was released on Columbia in 1994 and sold 185,000 copies. On Oct. 10, Columbia released "The Ultimate," a remix album of previous hits. Cliviles optimistically faces the pressure of making lightning strike again.

"It wasn't easy to do this without David, who was my partner and best friend for 15 years," he says. "But I needed to show the world that I have what it takes to make great music on my own."

SALT-N-PEPA FORM JIREH RECORDS

(Continued from page 12)

new affairs VP/secretary Julia Kirkendall will be in charge of the label's day-to-day operations.

Jireh plans to release product from a broad musical spectrum of recording acts, from rap to rock. Says James, "We've always refused to confine ourselves with regard to who we are creatively. We listen to all types of music and like variety, so our label roster is going to reflect that."

The first act scheduled for release is R&B male quintet **Day 7a**, which sang background vocals during Salt-N-

Pepp's 1994 concert tour. An album from the group is slated for release during the first quarter of 1996.

Also scheduled for release in early '96 is an album by alternative rock band **Modern Yesterday**.

Later in 1996, the label will release a set by Salt-N-Pepp DJ Spinderella; an act for 1997 is an album by female R&B act **Incub**, also Salt-N-Pepp's background singers.

Says Kirkendall, "We plan to release three albums in our first year, four in our second, and five in the third."

James and Denton began their music careers as Super Nature before signing with independently distributed **Nett** Platoon as Salt-N-Pepp. In 1987, the label released the act's debut album, "Hot, Cool And Vicious," which was certified platinum and peaked at No. 7 on the Top R&B Albums chart.

The act released four more sets, including 1988's gold-certified "A Salt With a Deadly Pepp" and 1990's plat-

inum-certified "Black's Magic."

In 1992, the act signed with London Records. A year later, it released "Very Necessary," which peaked at No. 4 on **The Billboard 200**. The album spawned the hit singles "Sloop" and "Whatta Man," which reached No. 4 and No. 3 on the Hot 100, respectively.

According to sources, the act began negotiating its departure from London earlier this year. Salt-N-Pepp's catalog will stay with London.

Kirkendall says that labels have been cautious regarding rap through the years because of the short lifespan of many hip-hop acts. However, MCA demonstrated a long-range commitment to the group.

"Salt-N-Pepp have been around almost 10 years, and we know they can be around for 10 more," she says. "Al [Teller] and Richard [Palmer, MCA Records president] share the group's vision of broadening their scope beyond being only a rap act."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	1	1	14	5	1	1
2	3	2	2	15	4	2	2
3	4	3	3	16	3	3	3
4	5	4	4	17	2	4	4
5	6	5	5	18	1	5	5
6	7	6	6	19	10	6	6
7	8	7	7	20	8	7	7
8	9	8	8	21	9	8	8
9	10	9	9	22	11	9	9
10	11	10	10	23	12	10	10
11	12	11	11	24	13	11	11
12	13	12	12	25	14	12	12
13	14	13	13	26	15	13	13
14	15	14	14	27	16	14	14
15	16	15	15	28	17	15	15
16	17	16	16	29	18	16	16
17	18	17	17	30	19	17	17
18	19	18	18	31	20	18	18
19	20	19	19	32	21	19	19
20	21	20	20	33	22	20	20
21	22	21	21	34	23	21	21
22	23	22	22	35	24	22	22
23	24	23	23	36	25	23	23
24	25	24	24	37	26	24	24
25	26	25	25	38	27	25	25
26	27	26	26	39	28	26	26
27	28	27	27	40	29	27	27
28	29	28	28	41	30	28	28
29	30	29	29	42	31	29	29
30	31	30	30	43	32	30	30
31	32	31	31	44	33	31	31
32	33	32	32	45	34	32	32
33	34	33	33	46	35	33	33
34	35	34	34	47	36	34	34
35	36	35	35	48	37	35	35
36	37	36	36	49	38	36	36
37	38	37	37	50	39	37	37
38	39	38	38	51	40	38	38
39	40	39	39	52	41	39	39
40	41	40	40	53	42	40	40
41	42	41	41	54	43	41	41
42	43	42	42	55	44	42	42
43	44	43	43	56	45	43	43
44	45	44	44	57	46	44	44
45	46	45	45	58	47	45	45
46	47	46	46	59	48	46	46
47	48	47	47	60	49	47	47
48	49	48	48	61	50	48	48
49	50	49	49	62	51	49	49
50	51	50	50	63	52	50	50
51	52	51	51	64	53	51	51
52	53	52	52	65	54	52	52
53	54	53	53	66	55	53	53
54	55	54	54	67	56	54	54
55	56	55	55	68	57	55	55
56	57	56	56	69	58	56	56
57	58	57	57	70	59	57	57
58	59	58	58	71	60	58	58
59	60	59	59	72	61	59	59
60	61	60	60	73	62	60	60
61	62	61	61	74	63	61	61
62	63	62	62	75	64	62	62
63	64	63	63	76	65	63	63
64	65	64	64	77	66	64	64
65	66	65	65	78	67	65	65
66	67	66	66	79	68	66	66
67	68	67	67	80	69	67	67
68	69	68	68	81	70	68	68
69	70	69	69	82	71	69	69
70	71	70	70	83	72	70	70
71	72	71	71	84	73	71	71
72	73	72	72	85	74	72	72
73	74	73	73	86	75	73	73
74	75	74	74	87	76	74	74
75	76	75	75	88	77	75	75
76	77	76	76	89	78	76	76
77	78	77	77	90	79	77	77
78	79	78	78	91	80	78	78
79	80	79	79	92	81	79	79
80	81	80	80	93	82	80	80
81	82	81	81	94	83	81	81
82	83	82	82	95	84	82	82
83	84	83	83	96	85	83	83
84	85	84	84	97	86	84	84
85	86	85	85	98	87	85	85
86	87	86	86	99	88	86	86
87	88	87	87	100	89	87	87
88	89	88	88		90		
89	90	89	89		91		
90	91	90	90		92		
91	92	91	91		93		
92	93	92	92		94		
93	94	93	93		95		
94	95	94	94		96		
95	96	95	95		97		
96	97	96	96		98		
97	98	97	97		99		
98	99	98	98		100		
99	100	99	99				
100		100	100				

Building Under lists the top 25 singles under No. 100. The numbers are based on the week ending Oct. 25, 1995.

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THIS WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
WEEK	WEEKS ON CHART	PRODUCER (S) (G) (W) (R) (T)	ARTIST	PEAK POSITION
1	1	5	*** No. 1 ***	
1	1	1	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	1
2	2	2	11	1
3	3	4	11	1
4	4	5	11	1
5	5	3	11	1
6	6	8	11	1
7	7	10	11	1
8	8	22	11	1
9	9	19	11	1
10	10	12	11	1
11	11	13	11	1
12	12	16	11	1
13	13	17	11	1
14	14	20	11	1
15	15	23	11	1
16	16	25	11	1
17	17	27	11	1
18	18	29	11	1
19	19	31	11	1
20	20	33	11	1
21	21	35	11	1
22	22	37	11	1
23	23	39	11	1
24	24	41	11	1
25	25	43	11	1
26	26	45	11	1
27	27	47	11	1
28	28	49	11	1
29	29	51	11	1
30	30	53	11	1
31	31	55	11	1
32	32	57	11	1
33	33	59	11	1
34	34	61	11	1
35	35	63	11	1
36	36	65	11	1
37	37	67	11	1
38	38	69	11	1
39	39	71	11	1
40	40	73	11	1
41	41	75	11	1
42	42	77	11	1
43	43	79	11	1
44	44	81	11	1
45	45	83	11	1
46	46	85	11	1
47	47	87	11	1
48	48	89	11	1
49	49	91	11	1
50	50	93	11	1

THIS WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
WEEK	WEEKS ON CHART	PRODUCER (S) (G) (W) (R) (T)	ARTIST	PEAK POSITION
51	51	55	11	1
52	52	57	11	1
53	53	59	11	1
54	54	61	11	1
55	55	63	11	1
56	56	65	11	1
57	57	67	11	1
58	58	69	11	1
59	59	71	11	1
60	60	73	11	1
61	61	75	11	1
62	62	77	11	1
63	63	79	11	1
64	64	81	11	1
65	65	83	11	1
66	66	85	11	1
67	67	87	11	1
68	68	89	11	1
69	69	91	11	1
70	70	93	11	1
71	71	95	11	1
72	72	97	11	1
73	73	99	11	1
74	74	101	11	1
75	75	103	11	1
76	76	105	11	1
77	77	107	11	1
78	78	109	11	1
79	79	111	11	1
80	80	113	11	1
81	81	115	11	1
82	82	117	11	1
83	83	119	11	1
84	84	121	11	1
85	85	123	11	1
86	86	125	11	1
87	87	127	11	1
88	88	129	11	1
89	89	131	11	1
90	90	133	11	1
91	91	135	11	1
92	92	137	11	1
93	93	139	11	1
94	94	141	11	1
95	95	143	11	1
96	96	145	11	1
97	97	147	11	1
98	98	149	11	1
99	99	151	11	1
100	100	153	11	1

Records with the greatest airtel and sales gains this week. *Video available. **Recording industry. All Airplay (ARIA) certification for sales of 500,000 units. **ARIA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number or for cassette single. *Adaptive indicates catalog number for a cassette single, regular cassette single available. (C) Single available. (T) Vinyl single available. (T) Vinyl single available. (T) Vinyl single available. (T) Vinyl single available. © 1995. SoundScan Communications.

Jesus Freak dc Talk

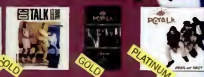


THE SINGLE
On Billboard's Bubbling
Under HOT 100
SINGLES
CHART

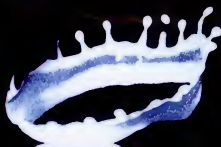
The Album



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING
OCTOBER 28, 1995

THIS WEEK	WEEKS ON CHART	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	MARIAN CAREY	*** No. 1 *** COLUMBIA 65700 (10 WK @161.98) 2 weeks at No. 1	1
2	NEW	1	GREEN DAY	*** HOT SHOT DEBUT *** REPLY ALL (10 WK @161.98) 10 WK @161.98	2
3	NEW	1	ALANIS MORISSETTE	*** HOT SHOT DEBUT *** JAGGED LITTLE PILL (10 WK @161.98) 10 WK @161.98	3
4	NEW	1	JANET JACKSON	DESIGN OF A DECADE 1986/1994	4
5	3	2	SOUNDTRACK A	WALKER (10 WK @161.98) 10 WK @161.98	5
6	4	3	HOOTIE & THE BLOWFISH	CRACKED REAR VIEW (10 WK @161.98) 10 WK @161.98	6
7	5	4	REBA MCKENZIE	STARTING OVER (10 WK @161.98) 10 WK @161.98	7
8	6	5	TIM MCGRAW	ALL I WANT (10 WK @161.98) 10 WK @161.98	8
9	10	11	SHANIA TWAIN	*** GREATEST GAINER *** MERCURY HUMANOID 52886 (10 WK @161.98) 10 WK @161.98	9
10	8	48	TLC	CRAZYSIXX000 (10 WK @161.98) 10 WK @161.98	10
11	7	4	MICHAEL BOLTON	GREATEST HITS 1985-1995	11
12	9	4	AC/DC	BALLBREAKER (10 WK @161.98) 10 WK @161.98	12
13	12	9	BONE THUGS-N-HARMONY	E. 1999 ETERNAL (10 WK @161.98) 10 WK @161.98	13
14	13	10	RED HOT CHILI PEPPERS	ONE HOT MINUTE (10 WK @161.98) 10 WK @161.98	14
15	NEW	1	AZ	DOE OR DIE (10 WK @161.98) 10 WK @161.98	15
16	16	16	BATES TRAVELER	FOUR (10 WK @161.98) 10 WK @161.98	16
17	15	13	NATALIE MERCANT	TIGERLILY (10 WK @161.98) 10 WK @161.98	17
18	14	12	SILVERCHAIR	FROGSTOP (10 WK @161.98) 10 WK @161.98	18
19	NEW	1	KRS-ONE	KRS-ONE (10 WK @161.98) 10 WK @161.98	19
20	20	17	JIFF FOXWORTH	GAMES REDNECKS PLAY (10 WK @161.98) 10 WK @161.98	20
21	18	18	BUSH	SIXTEEN STONE (10 WK @161.98) 10 WK @161.98	21
22	11	7	CANOEBOX	LUCY (10 WK @161.98) 10 WK @161.98	22
23	23	9	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES (10 WK @161.98) 10 WK @161.98	23
24	25	60	ALISON KRAUSS	COLLECTIVE SOUL (10 WK @161.98) 10 WK @161.98	24
25	29	27	SELENA	DREAMING OF YOU (10 WK @161.98) 10 WK @161.98	25
26	32	76	SOUNDTRACK	DEAD PRESIDENTS (10 WK @161.98) 10 WK @161.98	26
27	22	19	OSAY MATTHEWS BANO	UNDER THE TABLE AND DREAMING (10 WK @161.98) 10 WK @161.98	27
28	21	15	MORTAL KOMBAT	MORTAL KOMBAT (10 WK @161.98) 10 WK @161.98	28
29	23	28	XSCAPE	THE HOOK (10 WK @161.98) 10 WK @161.98	29
30	31	35	LISA LOEB & NINE STORIES	TAILS (10 WK @161.98) 10 WK @161.98	30
31	19	14	THE SHOW	THE SHOW (10 WK @161.98) 10 WK @161.98	31
32	30	29	TRAVIS TRITT	GREATEST HITS - FROM THE BEGINNING (10 WK @161.98) 10 WK @161.98	32
33	28	23	SEAL	SEAL (10 WK @161.98) 10 WK @161.98	33
34	26	20	GERALD LEVINE & EDDIE LEVET, SR.	FATHER AND SON (10 WK @161.98) 10 WK @161.98	34
35	27	25	THE HITS	THE HITS (10 WK @161.98) 10 WK @161.98	35
36	36	38	GARTH BROOKS	GARTH BROOKS (10 WK @161.98) 10 WK @161.98	36
37	NEW	1	K.O. LANG	ALL YOU CAN EAT (10 WK @161.98) 10 WK @161.98	37
38	34	42	JOHN MICHAEL MONTGOMERY	JOHN MICHAEL MONTGOMERY (10 WK @161.98) 10 WK @161.98	38
39	17	6	THE GOLDEN EYES	THE GOLDEN EYES (10 WK @161.98) 10 WK @161.98	39
40	NEW	1	INOGO GIRLS	1200 CURFUES (10 WK @161.98) 10 WK @161.98	40
41	33	30	FAITH EVANS	FAITH (10 WK @161.98) 10 WK @161.98	41
42	35	32	BLACKHAWK	STRONG ENOUGH (10 WK @161.98) 10 WK @161.98	42
43	49	52	GOO DOLLS	BOY NAMED GOO (10 WK @161.98) 10 WK @161.98	43
44	38	37	MICHAEL JACKSON	HISTORY: PAST, PRESENT AND FUTURE BOOK 1 (10 WK @161.98) 10 WK @161.98	44
45	43	40	SOUNDTRACK	PULP FICTION (10 WK @161.98) 10 WK @161.98	45
46	45	39	FOO FIGHTERS	FOO FIGHTERS (10 WK @161.98) 10 WK @161.98	46
47	46	41	VARIOUS ARTISTS	JOCK JAMS VOL. 1 (10 WK @161.98) 10 WK @161.98	47
48	47	43	BOYZ II MEN	II (10 WK @161.98) 10 WK @161.98	48
49	46	46	SOUNDTRACK	FRIENDS (10 WK @161.98) 10 WK @161.98	49
50	42	37	WILEY ZOMBIE	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION (10 WK @161.98) 10 WK @161.98	50
51	NEW	1	JOE STRATTON	JOE STRATTON (10 WK @161.98) 10 WK @161.98	51
52	45	46	SOUNDTRACK	POCAHONTAS (10 WK @161.98) 10 WK @161.98	52
53	41	39	JUNIOR M.A.F.I.A.	CONSPIRACY (10 WK @161.98) 10 WK @161.98	53

THIS WEEK	WEEKS ON CHART	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
54	85	7	DOLLY PARTON	SOMETHING SILENT (10 WK @161.98) 10 WK @161.98	54
55	64	31	DAVID LEE MURPHY	OUT WITH A BANG (10 WK @161.98) 10 WK @161.98	55
56	50	45	JODECI	THE SHOW, THE AFTER PARTY, THE HOTEL (10 WK @161.98) 10 WK @161.98	56
57	70	121	VINCE GILL	WHEN LOVE FINDS YOU (10 WK @161.98) 10 WK @161.98	57
58	59	61	THE MAVERICKS	MUSIC FOR ALL OCCASIONS (10 WK @161.98) 10 WK @161.98	58
59	56	12	TOADIES	RUBBERNECK (10 WK @161.98) 10 WK @161.98	59
60	56	72	FAITH HILL	IT MATTERS TO ME (10 WK @161.98) 10 WK @161.98	60
61	55	13	D'ANGELO	BROWN SUGAR (10 WK @161.98) 10 WK @161.98	61
62	58	50	MANHIEW STEAMROLLER	CHRISTMAS IN THE AIRE (10 WK @161.98) 10 WK @161.98	62
63	62	49	BRIAN MCKNIGHT	I REMEMBER YOU (10 WK @161.98) 10 WK @161.98	63
64	37	26	GRATEFUL DEAD	HUNDRED YEAR HALL (10 WK @161.98) 10 WK @161.98	64
65	52	47	RAEON GUEST STARRING TONY STARKS (GHOST FACE KILLER)	ONLY BUILT 4 CUBAN LINK (10 WK @161.98) 10 WK @161.98	65
66	50	14	SHAGGY	BOOMBASTIC (10 WK @161.98) 10 WK @161.98	66
67	39	22	OAS EFX	HOLD IT DOWN (10 WK @161.98) 10 WK @161.98	67
68	71	55	GEORGE STRATA	STRAIT OUT OF THE BOX (10 WK @161.98) 10 WK @161.98	68
69	63	55	MONICA	MISS THANG (10 WK @161.98) 10 WK @161.98	69
70	57	48	SOUNDTRACK	BATMAN FOREVER (10 WK @161.98) 10 WK @161.98	70
71	68	63	EAGLES	HOLD IT DOWN (10 WK @161.98) 10 WK @161.98	71
72	61	54	LUNIZ	OPERATION STACKOLA (10 WK @161.98) 10 WK @161.98	72
73	73	64	SOUNDTRACK	EMPIRE RECORDS (10 WK @161.98) 10 WK @161.98	73
74	65	68	COLLIN RAYE	I THINK ABOUT YOU (10 WK @161.98) 10 WK @161.98	74
75	74	65	ALL-4-ONE	AND THE MUSIC SPEAKS (10 WK @161.98) 10 WK @161.98	75
76	53	36	LENNY KRAVITZ	CIRCUS (10 WK @161.98) 10 WK @161.98	76
77	67	59	COLLECTIVE SOUL	COLLECTIVE SOUL (10 WK @161.98) 10 WK @161.98	77
78	77	77	SOPHIE B. HAWKINS	WHALER (10 WK @161.98) 10 WK @161.98	78
79	NEW	1	TEARS FOR FEARS	RAOUL AND THE KINGS OF SPAIN (10 WK @161.98) 10 WK @161.98	79
80	51	21	OSAY MATTHEWS BANO	OUTSIDE (10 WK @161.98) 10 WK @161.98	80
81	69	67	GLORIA ESTEFAN	ABRIENDO PUERTAS (10 WK @161.98) 10 WK @161.98	81
82	82	91	LITTLE TEXAS	GREATEST HITS (10 WK @161.98) 10 WK @161.98	82
83	81	79	SOLO PERSPECTIVE	SOLO (10 WK @161.98) 10 WK @161.98	83
84	24	3	ROOL & RAP	5,6,7,8 (10 WK @161.98) 10 WK @161.98	84
85	77	89	MARTINA MCGRAW	WILD ANGELS (10 WK @161.98) 10 WK @161.98	85
86	60	59	THE CRANBERRIES	NO NEED TO ARGUE (10 WK @161.98) 10 WK @161.98	86
87	75	73	RANCHO	AND OUT COME THE WOLVES (10 WK @161.98) 10 WK @161.98	87
88	86	82	TIM MCGRAW	NOT A MOMENT TOO SOON (10 WK @161.98) 10 WK @161.98	88
89	87	86	MICHAEL W. SMITH	ILL LEAD YOU HOME (10 WK @161.98) 10 WK @161.98	89
90	79	70	RUSTED ROOT	WHEN I WAKE (10 WK @161.98) 10 WK @161.98	90
91	54	102	LORRIE MORGAN	GREATEST HITS (10 WK @161.98) 10 WK @161.98	91
92	83	57	ANNE LENNON	MEQUISA (10 WK @161.98) 10 WK @161.98	92
93	84	78	GREEN DAY	DOOKIE (10 WK @161.98) 10 WK @161.98	93
94	NEW	1	VARIOUS ARTISTS	WORKING CLASS HERO: A TRIBUTE TO JOHN LENNON (10 WK @161.98) 10 WK @161.98	94
95	50	71	JIMMY BUTTIF	BAROMETER SOUL (10 WK @161.98) 10 WK @161.98	95
96	99	111	DEEP BLUE SUFFERING	HOMIE (10 WK @161.98) 10 WK @161.98	96
97	102	118	JOAN OSORINE	RELISH (10 WK @161.98) 10 WK @161.98	97
98	87	74	WEEZER	WEENER (10 WK @161.98) 10 WK @161.98	98
99	110	164	BROOKS & DUNN	WAITIN' ON SUNDOWN (10 WK @161.98) 10 WK @161.98	99
100	107	138	ALABAMA	IN PICTURES (10 WK @161.98) 10 WK @161.98	100
101	88	80	BON JOVI	THIS DAY'S (10 WK @161.98) 10 WK @161.98	101
102	89	75	BETTER THAN EZRA	DELUXE (10 WK @161.98) 10 WK @161.98	102
103	NEW	1	MYSTIKAL	MIND OF MYSTIKAL (10 WK @161.98) 10 WK @161.98	103
104	106	112	SOUNDTRACK	FRIDAY (10 WK @161.98) 10 WK @161.98	104
105	NEW	1	DEBORAH COX	DEBORAH COX (10 WK @161.98) 10 WK @161.98	105
106	92	95	BRANDY	BRANDY (10 WK @161.98) 10 WK @161.98	106
107	123	28	JUNIOR M.A.F.I.A.	STANDING ON THE EDGE (10 WK @161.98) 10 WK @161.98	107

Albums with the greatest sales gain this week. *Recording Industry of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). *RIAA certification for shipment of 1 million units (500,000 for EPs) with multipoint units indicated by a horizontal line. *National retail sales. *All prices for new and long plays, except cassette prices, are equivalent prices, which are projected from wholesale prices. *Greatest Gainer shows chart's biggest week-to-week increase. *Percentages indicate largest percentage growth. *Headbanger Impact shows albums removed from Headbangers this week. *Indicates past or present Headbanger. © 1995, Billboard® Publications, and SoundScan, Inc.

100% MCA Music



#1
in the U.S.



#1
in the U.K.

for the week of OCT. 1

Congratulations to Alanis Morissette, Her Co-writer and Producer Glen Ballard, Scott Welch at Third Rail Management, and EVERYONE at Maverick Records. And to BLUR, C.M.O. Management, London and EVERYONE at EMI Records U.K.

MCA Music Publishing
It's About the Music

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	ALBUM & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/C)	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	ALBUM & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/C)	TITLE	PEAK POSITION
108	98	101	218	METALLICA @ ELECTRA 81132PCD (10 98/15 98)	METALLICA	1	135	120	9	DOWN EASTWIND 6100DEES (10 98/15 98)	NOLA	57	
109	105	136	7	TAKE THAT @ ARISTA 3880D (10 96/15 98)	NOBODY ELSE	105	158	119	—	P. M. DAWN @ GEE STREET 52614FYSLAND (10 96/16 98)	JESUS WEPT	119	
110	72	—	2	DASIS @ EPIC 678D (10 98/12 96/15 98)	(WHAT'S THE STORY) MORNING GLORY	72	157	152	146	50	NIRVANA @ DGC 247277NFTFH (10 96/16 98)	MTV UNPLUGGED IN NEW YORK	1
[111] NEW ▶	1	1	SOULS OF MISCHIEF @ JIVE 4133D (10 98/15 98)	NO MAN'S LAND	111	138	145	137	100	TDI PETTY & THE HEARTBREAKERS @ MCA 10813 (10 96/17 98)	GREATEST HITS	5	
112	102	93	29	RAND MCCOY @ ARISTA 1877R (10 96/15 98)	ANOTHER NIGHT	13	139	155	143	11	AL GREEN THE RIGHT STORY 300GSCAT (10 98/16 98)	GREATEST HITS	127
[113] NEW ▶	1	1	MR. BUNGE WARNER BROS. 459437 (10 96/15 98)	OSCO VOLANTE	113	160	121	106	57	THE NOTORIOUS B.I.G. @ BAD BOY 7300D/ARISTA (10 96/15 98)	READY TO DIE	15	
114	115	98	74	OFFSPRING @ EPITAFY 8643Z (10 98/16 15/98)	SMASH	4	181	141	126	18	BJORK ELECTRA 6174DEES (10 98/16 98)	POST	32
115	97	86	63	SHERYL CROW @ A&M 54326D (10 96/16 98)	TUESDAY NIGHT MUSIC CLUB	3	182	117	110	8	THWINK @ JIVE 52788R (10 96/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/100/101/102/103/104/105/106/107/108/109/110/111/112/113/114/115/116/117/118/119/120/121/122/123/124/125/126/127/128/129/130/131/132/133/134/135/136/137/138/139/140/141/142/143/144/145/146/147/148/149/150/151/152/153/154/155/156/157/158/159/160/161/162/163/164/165/166/167/168/169/170/171/172/173/174/175/176/177/178/179/180/181/182/183/184/185/186/187/188/189/190/191/192/193/194/195/196/197/198/199/200/201/202/203/204/205/206/207/208/209/210/211/212/213/214/215/216/217/218/219/220/221/222/223/224/225/226/227/228/229/230/231/232/233/234/235/236/237/238/239/240/241/242/243/244/245/246/247/248/249/250/251/252/253/254/255/256/257/258/259/260/261/262/263/264/265/266/267/268/269/270/271/272/273/274/275/276/277/278/279/280/281/282/283/284/285/286/287/288/289/290/291/292/293/294/295/296/297/298/299/300/301/302/303/304/305/306/307/308/309/310/311/312/313/314/315/316/317/318/319/320/321/322/323/324/325/326/327/328/329/330/331/332/333/334/335/336/337/338/339/340/341/342/343/344/345/346/347/348/349/350/351/352/353/354/355/356/357/358/359/360/361/362/363/364/365/366/367/368/369/370/371/372/373/374/375/376/377/378/379/380/381/382/383/384/385/386/387/388/389/390/391/392/393/394/395/396/397/398/399/400/401/402/403/404/405/406/407/408/409/410/411/412/413/414/415/416/417/418/419/420/421/422/423/424/425/426/427/428/429/430/431/432/433/434/435/436/437/438/439/440/441/442/443/444/445/446/447/448/449/450/451/452/453/454/455/456/457/458/459/460/461/462/463/464/465/466/467/468/469/470/471/472/473/474/475/476/477/478/479/480/481/482/483/484/485/486/487/488/489/490/491/492/493/494/495/496/497/498/499/500/501/502/503/504/505/506/507/508/509/510/511/512/513/514/515/516/517/518/519/520/521/522/523/524/525/526/527/528/529/530/531/532/533/534/535/536/537/538/539/540/541/542/543/544/545/546/547/548/549/550/551/552/553/554/555/556/557/558/559/560/561/562/563/564/565/566/567/568/569/570/571/572/573/574/575/576/577/578/579/580/581/582/583/584/585/586/587/588/589/590/591/592/593/594/595/596/597/598/599/600/601/602/603/604/605/606/607/608/609/610/611/612/613/614/615/616/617/618/619/620/621/622/623/624/625/626/627/628/629/630/631/632/633/634/635/636/637/638/639/640/641/642/643/644/645/646/647/648/649/650/651/652/653/654/655/656/657/658/659/660/661/662/663/664/665/666/667/668/669/670/671/672/673/674/675/676/677/678/679/680/681/682/683/684/685/686/687/688/689/690/691/692/693/694/695/696/697/698/699/700/701/702/703/704/705/706/707/708/709/710/711/712/713/714/715/716/717/718/719/720/721/722/723/724/725/726/727/728/729/730/731/732/733/734/735/736/737/738/739/740/741/742/743/744/745/746/747/748/749/750/751/752/753/754/755/756/757/758/759/760/761/762/763/764/765/766/767/768/769/770/771/772/773/774/775/776/777/778/779/780/781/782/783/784/785/786/787/788/789/790/791/792/793/794/795/796/797/798/799/800/801/802/803/804/805/806/807/808/809/810/811/812/813/814/815/816/817/818/819/820/821/822/823/824/825/826/827/828/829/830/831/832/833/834/835/836/837/838/839/840/841/842/843/844/845/846/847/848/849/850/851/852/853/854/855/856/857/858/859/860/861/862/863/864/865/866/867/868/869/870/871/872/873/874/875/876/877/878/879/880/881/882/883/884/885/886/887/888/889/890/891/892/893/894/895/896/897/898/899/900/901/902/903/904/905/906/907/908/909/910/911/912/913/914/915/916/917/918/919/920/921/922/923/924/925/926/927/928/929/930/931/932/933/934/935/936/937/938/939/940/941/942/943/944/945/946/947/948/949/950/951/952/953/954/955/956/957/958/959/960/961/962/963/964/965/966/967/968/969/970/971/972/973/974/975/976/977/978/979/980/981/982/983/984/985/986/987/988/989/990/991/992/993/994/995/996/997/998/999/1000/1001/1002/1003/1004/1005/1006/1007/1008/1009/1010/1011/1012/1013/1014/1015/1016/1017/1018/1019/1020/1021/1022/1023/1024/1025/1026/1027/1028/1029/1030/1031/1032/1033/1034/1035/1036/1037/1038/1039/1040/1041/1042/1043/1044/1045/1046/1047/1048/1049/1050/1051/1052/1053/1054/1055/1056/1057/1058/1059/1060/1061/1062/1063/1064/1065/1066/1067/1068/1069/1070/1071/1072/1073/1074/1075/1076/1077/1078/1079/1080/1081/1082/1083/1084/1085/1086/1087/1088/1089/1090/1091/1092/1093/1094/1095/1096/1097/1098/1099/1100/1101/1102/1103/1104/1105/1106/1107/1108/1109/1110/1111/1112/1113/1114/1115/1116/1117/1118/1119/1120/1121/1122/1123/1124/1125/1126/1127/1128/1129/1130/1131/1132/1133/1134/1135/1136/1137/1138/1139/1140/1141/1142/1143/1144/1145/1146/1147/1148/1149/1150/1151/1152/1153/1154/1155/1156/1157/1158/1159/1160/1161/1162/1163/1164/1165/1166/1167/1168/1169/1170/1171/1172/1173/1174/1175/1176/1177/1178/1179/1180/1181/1182/1183/1184/1185/1186/1187/1188/1189/1190/1191/1192/1193/1194/1195/1196/1197/1198/1199/1200/1201/1202/1203/1204/1205/1206/1207/1208/1209/1210/1211/1212/1213/1214/1215/1216/1217/1218/1219/1220/1221/1222/1223/1224/1225/1226/1227/1228/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TOP ALBUMS A-Z (LISTED BY ARTISTS)

[illegible]

Amblimation And MCA Soundtracks Present Something To Howl About...

Original Motion
Picture Soundtrack

Balto

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DIVERSE ACTS, INDIE LABELS FREEDOM IN PHILADELPHIA

(Continued from page 1)

Wink, the guitar pop of Buzz Zeemmer, Wanderslist, and the Idle Wilds; and the roots-rock of Go To Blazes and the Rolling Hayseeds.

"I don't think there's ever been a better time than right now," says Larry Magid, head of leading concert promoter Electric Factory Concerts, which has been in business since 1968.

With this abundance of fresh talent, in recent years, an infrastructure of studios, producers, indie labels, band managers, local radio involvement,

Bethlehem's Solution A.D., and Magid plans to feature at least one local act on every bill.

"There's so much going on that something has to catch fire," says Magid, who is considering starting an Electric Factory label to capitalize on the depth of the local talent pool. "It's going to happen in a big way."

Several Philadelphia acts are already happening, from mushroomed Philly-native bluesman G. Love, who is gaining notice with his second album, "Coast To Coast Motel" on Epic's Okeh imprint, to the live-band hip-hop crew the Roots, currently working on their sophomore DGC effort, tentatively titled "Philadelphia, Volume 3," at Center City's Sigma Sound Studios.

The increased activity has not gone unnoticed in New York, and A&R executives are turning up to check out Philadelphia bands.

"There's a danger in saying it out loud, but there is a buzz about Philly," says Michael Caplan, senior VP of A&R at Epic, who signed G. Love & Special Sauce to Okeh and local alternative rock band echyn3 to 550. "It's easy to come down there, too. I'm a sucker for the Metroliner."

LOCAL PLAYERS STAY HOME

Local heroes Boys II Men—who, like the Roots, Arnold, jazz bassist Christian McBride, organist Joe DeFrancesco, and Alamo Larrueux of the Epic R&B duo Groove Theory are products of South Philadelphia's High School of the Creative and Performing Arts—are the city's biggest success stories. Sales of the group's 1994 Motown release "II" have reached 7.2 million units, according to SoundScan.



THE ROOTS

The Boys recently set up headquarters at Stone Creek Recording, a studio they purchased in the leafy Philadelphia suburb of Gladwynne, where they plan to produce local acts as well as national acts. (Brandy, L.L. Cool J., and Color Me Badd have been in since the Boys opened for business in June.)

Another player with a larger role in the Philadelphia scene is Ruffhouse Records, the Sony-affiliated, de facto major-label operation in nearby Conshohocken, Pa., owned by Chris Schwartz and Joe "The Butcher" Nicolo. Ruffhouse has broken big with Cypress Hill and Ice Cube and is augmenting its R&B roster with a host of Philadelphia rock acts.

Currently on the Ruffhouse roster are Arnold, whose impressive album "Almost Speechless" is making fast inroads at AACJ radio; grunge four-piece dandelion, whose "Dyslexic" was produced by Joe's brother, Phil Nicolo; and the Tri-State area's most justly unsigned label since adding Tommy Connell on lead guitar.

Nick's is home to the Strapping Young Lad, plus such staples of the punk scene as World Domination simee Latimer, Caterpillar, O Mighty I.A., Witness Protection Program, and Temple Of Bon Mani. The punk scene is fostered by Drexel University's WKDU-FM.

Earlier this month, EFC put out what could be the crowning touch on the Philly punk scene when it began the Electric Factory, the historic club that operated as Philadelphia's counterculture musical meeting place from 1968-72.



JUNE RICH

has picked up local punkabilis Blast, punk-poppers Rudy & Shog, and, earlier this year, released "Reservoir Dog," the latest by western Philadelphia's D.C. band Echyn3.

In mid-October, Ruffhouse signed a deal to bring Ovum and Ovum Soul, the techno and acid-jazz sister labels of DJs Professor Josh Wink and King Britt, into its fold. This would give the labels worldwide distribution through Sony.

Britt and spinning partner DJ Dooza host the "Back 2 Basic" jams at the Silk City Lounge on Spring Garden Street every Monday and Saturday, and there they mix classic soul sounds with the live acid jazz of one of the best unsigned bands in town, Jafar Barron Bopet.

Wink has attained popularity in Europe. His current single, "Highest States of Consciousness," entered the U.K. pop charts at No. 3 this month.

There has been a surge of Philadelphia acts signed to major labels and major independent labels. "Everybody has been sharpening their skills," says Roots drummer Amir Khalil-Thompson. "A lot of people have been trying to impress big brother, but we've got something going on here."

HIP-HOP HEALTH

There are proudly obnoxious suburban rappers the Bloodhound Gang on Chessie Factory/Columbia, and the jazz-tinged quartet Huffamoose, whose Joe Chiccarelli-produced debut is due on InterScope in 1996. Acoustic pop at the Low Road is generating buzz. And around town for the first time on Passenger/Caroline, which is being recorded with Dave Johnson at Tongue and Groove Studios in Old City.

In early November, roots-fired quartet Go To Blazes, which is signed to East Side Digital, will issue "Go To Blazes And Don't Stop," a limited edition, acoustic-based album for the German Glitterhouse label that is the band's best effort to date. (The set is available at the new 100 CDs of the Strapping Fieldhands' Silbtree release "The Pineys" and more than 300 of the Low Roads "The Devil's Pocket.")

Conscious rapper Bahamadia, a protégé of Gang Starr's Guru, was a Chrysalis debut due in March. Anglofolk act Sojourner signed to Mercury last month. Dooled-voiced singer/newspaper saleswoman Wendy "The Good Straight Girl" came out on Private Music earlier this year, while Hart is being shaped in the Sheryl Crow mold for her Columbia debut, due in March.

Female vocal hip-hop duo Zhane and brother act the Whiteheads have followed Boys II Men to Motown.

Chubb-Thompson points to collectives the Foreign Objects and the Philadelphia Dynasty as further signs of the hip-hop scene's health.

Ruffhouse is also home to guitar pop bands gauge, including Wanderlust on RCA (see story, page 15), the

Caufields on A&M, and the Idle Wilds, whose "Dumb, Gifted And Beautiful" was released on Ardent.

The central Pennsylvania scene, centered around Lancaster club the Chameleon, has produced Lure, the Innocence Mission, Solution A.D., God Lives Underwater, and Suddenly, Tummy!

In addition to the acts that have attracted national attention, several bands are releasing albums on local labels. Center City's Matador-distributed Silbtree has the Strapping Fieldhands and has released vinyl from such out-of-towners as Guided By Voices, the Grifters, and the Thomas Jefferson Slave Apartments.

Philly's also released albums by improvisational noise outfit Barbo Pond, which has since signed to Matador, and guitar rocker Caterpillar. And there are plenty of other players on the scene, from punk labels Deadhead and Egg Yolk to Mercury-affiliated Big Pop Records.

The scene is supported by a network of radio stations and producers, from Johnson's Tongue and Groove and Adam Laus's Studio Red to John Wicks' "Third Story Studies in west Philly."

"There are a lot more labels in town, and there's suddenly a lot of talent concentrating in the area and staying here," says Marina D'Angelo, a DJ at WKDU. "You don't have to leave Philadelphia to make records anymore."

CONSIGNMENT PRODUCT INCREASES

June Rich, Iota, Bag Of Hammers, and the Rolling Hayseeds (which, leader Rich Kaufman reports, will change its name to Rock Salt & Nails) when its Charlie Chesterman-produced debut is released early next year are self-issuing (DC of impracticality and selling their own vinyl outlets, such as Tower Records, Third Street Jazz & Rock, and the Philadelphia Record Exchange).

"It used to be that we would get mostly hardcore punk and metal bands coming in with tapes and 7-inches," says Mike Hoffman, store manager and buyer at Third Street. "Now it's getting more indie. We seem to be getting a lot more consignment product all the time. Now it's CDs, with more genres under the rock umbrella, and more elaborate covers, sometimes with UPC codes. Some groups bring their own posters in with the CDs."



MIKE WHEELER

their own display material. It's definitely getting more substantial."

Hoffman says that Third Street sold more than 100 CDs of the Strapping Fieldhands' Silbtree release "The Pineys" and more than 300 of the Low Roads "The Devil's Pocket."

Chubb-Thompson points to collectives the Foreign Objects and the Philadelphia Dynasty as further signs of the hip-hop scene's health.

including mail orders from around the country.

The four Tower Records stores in the area and Main Street Music in Manayunk also sell local artists on consignment. Rolling Hayseed Rock-Salt & Nails leader Kaufman, who is also record sales manager at Tower in suburban King of Prussia, says that he avoids cassette-only releases and checks to see "if it's a band that plays out and can actually sell the CD" before taking on local product.

According to Kaufman, his former's self-titled debut was a big seller, and the store has sold 30 units of jazz saccam Larry McKenna's "Larry McKenna Plays Harold Arlen."

"ALL THE ELEMENTS ARE IN PLACE"

"The quality of music coming out of Philly has really improved," says Bruce Warren, music director of WXPN-FM (88.5) and "The World's Cafe," the Public Radio International program syndicated on 85 stations and produced at the University of Pennsylvania.

"There are a lot of good bands and a good club scene," Warren says. "All



the elements are in place."

"The World Cafe" has been instrumental in exposing local bands to a national audience and in making Philadelphia a must-stop on the itineraries of national acts.

The only outlet for regular airplay of local artists are adult alternative WXPN and student-run WKDU. Commercial rock outlets WMRR-FM (103.3) and modern rock WDRE-FM (103.9) each air local music shows for one hour on Sunday nights.

At WXPN, June Rich, the Low Road, Philadelphia institution Ken Kesler, Lancaster's Burning Bush, and country belter Paty Foster (named one of Billboard's top 10 unsigned acts of 1994) have all been in regular rotation this year. On Mondays, the station airs the Philly band showcase "Extra Local" (from 8-11 p.m., hosted by Erin Riley).

"The public radio, WKDU, local indie bands getting regular exposure include Latimer, Strapping Fieldhands, Stinking Lisaveta, the Gel Caps, and (68 bands) by Stephen John Terley, garage-punkers the Orignal Sings and the experimental Vibrocks.

"The only been in the last year or so that we've been getting all this music on vinyl and CD," says D'Angelo, the WKDU DJ whose locally focused Friday afternoon show, "Doctor Dango's Weekly Horrendous Therapy," is a bulwark on Mel's Rockpile, O Mighty I.A., and Rupert Speed.

J.C. Dobbs' Sheehy calls the scene "a public radio thing." He points to examples as disparate as Boys II Men's decision to set up headquarters in Gladwynne, the ever-increasing presence of the Philadelphia scene in the city's weekly alternative pa-

(Continued on page 116)

RUSSELL SIMMONS **CELEBRATES** **DEF JAM MUSIC GROUP, INC.'s** **10 YEAR ANNIVERSARY**

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WARNER, BMG TEAM ON LATIN VIDEO CHANNEL

(Continued from page 8)

million the year before.

Although MTV Latino's subscriber base is growing at a healthy rate, some sources say that it has not achieved the anticipated viewer ratings. One reason, some suggest, is that its music mix may be too broad to appeal to the variable tastes of viewers in different Latin American countries. Rock from Argentina, for example, does not necessarily work with Mexican viewers because lyric content and styles are specific to each nation. MTV Latino executives were not available for comment at press time.

The Warner/BMG/HBO venture hopes to avoid programming problems by having targeted repertoire to various countries. On the first day, there will be one satellite stream, but executives say a second feed with mostly different programming will be added "as quickly as possible." One will transmit programs to Venezuela, Central America, and Chile. The other will transmit to Mexico, Argentina, and other countries south of Venezuela. Additional feeds will be added over time.

Explaining the justification for different feeds and programming, Gassner says, "Latin music is a phantom. There is Mexican music, Argentinian music, Chilean music. But there is no Latin music."

The new video channel is similar to efforts undertaken by the record companies in Europe and Asia.

In Germany, VIVA, a cable music video venture of Warner, Sony Pictures, PolyGram, EMI Music, and local businessman Frank Otto, programs local repertoire for German-speaking audiences. Sources say it has become prof-

itable, competing successfully with MTV.

Another model for YA is Hong Kong-based Channel V, a joint venture of BMG, Warner, Sony, EMI, and News Corp.'s STAR TV unit, which transmits market-specific programming to various countries in Asia.

YA, unlike Channel V, will operate in only one language, Spanish. Portuguese-speaking Brazil will not be part of the channel.

Besides MTV, there are many small music-video competitors in Latin America. Two that are said to be successful are MuchMusic in Argentina and Telehit in Mexico.

"We think we have the knowledge and resources to be successful in a competitive market," says Fertig.

Executives decline to say how much they are investing in the new channel. Gassner notes that a business like this typically breaks even in three to five years, and says that he expects YA to be profitable in three years.

Other record companies were apprehensive about participating in the venture but declined, sources say. However, partners are expected to be added over time.

Gassner sees great growth potential for this venture. He says that there are 300 million people in the region, and only about 20% of households have cable television.

If this project proves successful, it could restore efforts by labels to start a music video channel in the U.S. A Warner-led effort to compete with MTV collapsed after an internal turmoil at Warner led to the dismissal of its chairman, Bob Morgado.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1994	1995	1994	1995
TOTAL	498,608,000	497,874,000 (UP 0.1%)	CD	245,850,000 273,492,000 (UP 11.2%)
ALBUMS	421,923,000	423,497,000 (UP 0.4%)	CASSETTE	175,615,000 149,384,000 (DN 14.9%)
SINGLES	76,686,000	74,377,000 (DN 3%)	OTHER	458,000 621,000 (UP 35.6%)

OVERALL UNIT SALES THIS WEEK		ALBUM SALES THIS WEEK		SINGLES SALES THIS WEEK	
12,483,000		10,514,000		1,968,000	
LAST WEEK		LAST WEEK		LAST WEEK	
11,919,000		9,880,000		2,039,000	
CHANGE		CHANGE		CHANGE	
UP 4.7%		UP 6.4%		DN 3.6%	
THIS WEEK 1994		THIS WEEK 1994		THIS WEEK 1994	
12,201,000		10,361,000		1,841,000	
CHANGE		CHANGE		CHANGE	
UP 2.3%		UP 1.5%		UP 6.9%	
TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE					
	1994	1995	CHANGE		
MAJOR CHAIN	175,202,000	204,099,000	UP 16.5%		
CHAIN	61,796,000	54,479,000	DOWN 11.8%		
INDEPENDENT	57,715,000	54,230,000	DOWN 5.6%		
MASS MERCHANTS	127,210,000	110,889,000	DOWN 13%		

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

VIACOM STORE FOCUS: SELL-THRU, LOW PRICE

(Continued from page 8)

"We're trying for incremental sales," says Bernard, "and we can do that without sacrificing profits."

A declining retail market, increased competition from regional chains, and poor results from its music stores aren't dampening Blockbuster's 10th-anniversary celebrations.

On the music side, Bernard blames CD price erosion and the conversion of acquired chains Super Club, Sound

Warehouse, and Music Plus to the Blockbuster banner as reasons for the chain's poor performance.

"Viacom is not happy with the results from the music stores, but neither are we," Bernard says.

Now that Blockbuster has completed the transition, Bernard says, it is ready to execute promotional and advertising activities to boost sales.

He dismisses rumors that Viacom may want to sell the music store chain. Viacom gains great benefit from the stores if their next step is forming a label, because they are a built-in distributor," he says.

Bernard adds that cross-promotion among each of Viacom's divisions, including Discovery Zone, Paramount theme parks, and cable channel Showtime, can provide the music store with benefits better than those of any other retail chain.

"We have a built-in advantage, because a customer can go to one of our video stores and get a coupon or discount for something in the music store, or a subscription to Showtime," says Bernard.

Blockbuster's nearly 700 stores Blockbuster opened worldwide in 1995, only about 20 were music stores.

Bernard also dismisses the notion that regional video chains, such as Musicland, would be a threat to Entertainment, and a declining retail market is eroding Blockbuster's profits.

"We're just riding along, because we open more stores in a month than those regional chains do in a year," he says. "We're as profitable as ever."

Bernard says that industry-wide retail sales for the first nine months of 1995 reflect the cyclical slide of the retail business.

Bits Of 'Tapestry' Back On Display

WE'RE ONLY SIX MONTHS away from the 25th anniversary of the debut of Carole King's "Tapestry" on The Billboard 200. That landmark release helped usher in the singer-songwriter era and reminded us of the brilliant talents of Ms. King, who lived in the building at 1650 Broadway in the '60s, turning out songs with then husband Gerry Goffin for artists like the Shirelles, the Drifters, Little Eva, and the Monkees.

One of the songs Goffin and King wrote during that decade was recorded by Aretha Franklin in 1967. There was a third writer listed in the credits: Atlantic's Jerry Wexler, who came up with the title, according to King. "A Natural Woman (You Make Me Feel Like)" entered the Hot 100 on Sept. 30, 1967, and peaked at No. 8.

Along with the chestnut "Will You Love Me Tomorrow," King included "Natural Woman" on "Tapestry." Celine Dion covers the song on the upcoming "Tapestry: 25th Anniversary salute," "Tapestry Revisited," but the song revisits the Hot 100 this week in another version.

Mary J. Blige enters the chart at No. 95 with her version of the Goffin-King-Wexler composition, from the soundtrack of the TV's "New York Undercover." The Up-town/MCA single, produced by James Mtume, marks the first time that the song has been on the Hot 100 since Franklin's original 28 years ago. Blige has moved the parentheses to the beginning of the title, making it an easier-to-say "(You Make Me Feel Like) A Natural Woman."

Either way, it's good to have this song back on the chart and in our consciousness. Expect to hear a lot more of King in the coming months, as such singles as "Natural Woman," "I Feel The Earth Move," will no doubt grace the charts.

HER, NATALIE: For the first time in her chart career, Natalie Merchant is in the top 10 of the Hot 100, as "Carnival" edges up one place, 11-10. The Elektra single is Merchant's first effort on her own, but she's been charting since 1988 in her former role as lead singer of 10,000 Maniacs. That group's highest chart entry was a cover of Bruce Springsteen's "Because the Night," which peaked at No. 11 in 1994.

THREE OUT OF FOUR AIN'T BAD: Meat Loaf's new MCA single is in its early days, but in its second week on the Hot 100, "I'd Lie For You (And That's The Truth)," at No. 21, is the fourth-biggest single of his 24-year chart career. At this rate, "Lie" could rival "I'd Do Anything For Love (But I Won't Do That)" as Meat Loaf's most successful single.

DOWN IS UP: It might come as a surprise, but Sophie B. Hawkins' "As I Lay Me Down" is just one notch away from equalling the chart position of the single that started it all. Her "Damn I Wish I Was Your Lover" peaked at No. 5 in 1992, and the charming "As I Lay Me Down" bulletpoints 6-6.

TAKE AWAY: Just in time for the group's arrival in the U.S., "Back For Good" by Take That moves into the top 10 of the Hot 100. The quartet is conditioned to having hits at home in the U.K., but Arista has given the group its first U.S. chart entry and brought it home, as the single bulletpoints 12-9.

DOUBLE VISION: In an odd chart occurrence, three artists have two adjacent titles on the Top Pop Catalog. Albums by Pink Floyd, Enya, and the Eagles are all double-tracked.



by Fred Bronson



TOUR DATES :
Jodeci &
Mary J. Blige

OCT 13 CHICAGO, IL ROSEMONT
 OCT 14 DETROIT, MI PALACE
 OCT 15 CLEVELAND, OH GUND ARENA
 OCT 16 CHARLESTON, WV CIVIC CENTER
 OCT 19 DAYTON, OH HULLER CENTER
 OCT 21 BUFFALO, NY WAR MEMORIAL AUD.
 OCT 22 WORSTER, MA CENTRUM
 OCT 26 ALBANY, NY KNICKENBOCKER ARENA
 OCT 27 PHILADELPHIA, PA SPECTRUM
 OCT 28 HARTFORD, CT CIVIC ARENA

OCT 29 HAMPTON, VA COLISEUM
 NOV 3 SAN JOSE, CA ARENA
 NOV 4 SACRAMENTO, CA ARCO ARENA
 NOV 5 LAS VEGAS, NV THOMAS & MAC ARN.
 NOV 6 SEATTLE, WA ARENA
 NOV 10 LAS CRUCES, NM PAN AM CENTER
 NOV 11 PHOENIX, AZ AMERICA WEST ARENA
 NOV 12 ANAHEIM, CA ARROWHEAD POND
 NOV 16 ATLANTA, GA ORNB
 NOV 17 CHAPEL HILL, NC DEAN SMITH CTR.
 NOV 18 MIAMI, FL ARENA
 NOV 24 NASSAU, NY NASSAU COLISEUM

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"The Show,
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Kid • Private Life • I Hurt You • Criminal • Lovers of Today • The Phone Call •
2000 Miles • I Go To Sleep • Hymn To Her • Revolution

The concert debuts on MTV October 22; it's on VH-1 late October
and public television November, December and January.

The Pretenders perform at the Bridge concert in San Francisco October 28,
the Wiltern in Los Angeles October 30, David Letterman November 3,
Symphony Space in New York on November 4 and November 5.

Chrissie Hynde performs on "Friends" November 2.

